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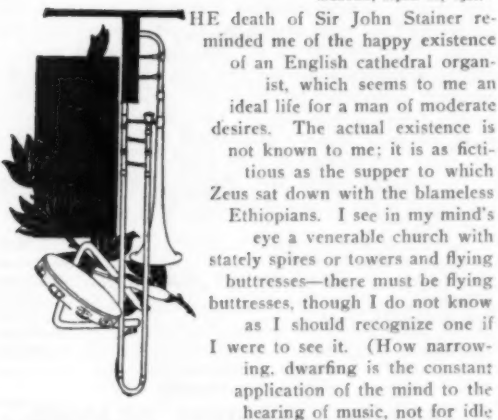
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BOSTON, April 21, 1931.



HE death of Sir John Stainer reminded me of the happy existence of an English cathedral organist, which seems to me an ideal life for a man of moderate desires. The actual existence is not known to me; it is as fictitious as the supper to which Zeus sat down with the blameless Ethiopians. I see in my mind's eye a venerable church with stately spires or towers and flying buttresses—there must be flying buttresses, though I do not know as I should recognize one if I were to see it. (How narrowing, dwarfing is the constant application of the mind to the hearing of music, not for idle

pleasure, but for the sake of the necessary, inevitable article!) There is an organ with old-fashioned diapasons—not diapasons with a string quality, but of full, deep tone, that give forth Miltonic music. It is not a modern organ with electrical appliances, an elevator, all the modern improvements, including sanitary plumbing. The modern organ is a machine; it is to the old church instrument as a modern battleship is to the old Constitution. This organ that I see afar off should be for the music of Buxtehude, Bach, the old Fischer, the chorals of César Franck, and for the accompaniment of the older church services. The choir boys would be a necessary evil; but after all they are trained and under discipline, and you are sure that they will all become either celebrated composers of operetta and musical comedy or tenors and basses of renown, whereas the boy singers in this country are for the most part singers for services and without true musical instruction. The peace of those cathedral towns! No one is obliged to hear twenty-four Symphony concerts every season, and men singers and women singers may go and come, and fiddlers and pianists may press their claims, but the organist may smoke calmly a church warden and drink his ale as though they were not. The windows, the carvings, the service, even the millinery conduce to restfulness. No doubt Mr. Trollope's novels are true sketches of social life in such towns, and the bishop is a pompous ass or an ecclesiastical tyrant, the dean is a sycophant, and envy and malice and hatred and treachery under smooth masks are at all the church gatherings, but I do not remember that the organist is thus found masquerading. Lucky dog, if he is not invited! And when death comes there is the music of his own choir, and snug lying where he can hear the organ and smile gently at any mistake of his successor.

Even if one were to hold a position in London where Stainer last played, the professional life might not be wholly a burden. I remember a wedding service at St. Sepulchre's, the church whose bell accompanied the moving of the cart westward toward Tyburn Tree. Over the wall of the churchyard the sexton peered and cried: "All good people, pray heartily with God for the poor sinners who are now going to their death." If there was in the cart any popular highwayman or murderer, a perfect lady tripped down the steps of the church and gave him a bouquet. It is something to be organist of a church with such associations. I remember the organist, whose fee was three guineas, took me to an old inn, old chiefly by name and location—was it the Saracen's Head?—and we drank together a glass or two of whiskey and water, while

commercial travelers, for so the bagmen preferred to call themselves, sat about victoriously and bragged of sales.

What organist in this country has a life to be compared with that of his brother in a cathedral town? Here the organist is the plaything of a music committee. If he is not connected with a rich Episcopalian church or a Roman Catholic church, he "presides at the organ" on Sunday; then the church is locked up for the week. There is nothing to minister to his esthetic religious sense even on Sunday. The church is heavily upholstered; there is violent heat in winter; there is a contrivance to light at once all the fingers of the central chandelier; but there is nothing sensuous in the worship except the heavily perfumed soprano and alto, who might be more fitly characterized as instruments of Satan. The quartet choir still flourishes, and is preferred by many to a chorus. The congregation wishes the old music of the seventies. The clergyman asks once a month for "One Sweetly Solemn Thought." How does the organist live? He cannot on his salary; but he gives piano lessons, singing lessons and makes a brave struggle. Sometimes a rich and middle aged woman in the congregation takes pity on him and marries him—if he is under twenty-five.

I was once an organist. I spent much time and a good deal of money in learning my trade. For five years I did not see my friends or country. When I came back I found that \$600 was called by the majority of church committees a good salary; \$900 a large salary. Instead of which, as Judge Boompointer remarked, I took to writing. My downfall is to be laid at the door of church committees. How is a man to provide himself with absolute necessities, as Quabourg water and Burton's translation of the "Arabian Nights" on \$600 a year? Of course all writers about music have a country house, money in the bank, and carry heavy insurance. Did you ever stop to think how noble it is of insurance companies to accept writers about music without classing them as extra hazardous? Never say that corporations have no bowels.

Here is a story that can be told at the tea table:

"When I get to heaven," said a woman to her husband, "I am going to ask Shakespeare if he wrote those plays." "Maybe he won't be there," was the reply. "Then you ask him," said the wife.

But let us go back to our proposition. What will be the future of three-fourths of the orchestral players in this country, as well as the future of half the organists, pianists, singers? In England they have a society of musicians for the support of decayed musicians and their families. (Decayed here is the older and true word; our American prudery has twisted it so that we are inclined to regard it only as a softer form of "rotten," that is, putrid.) Do you know the origin of the establishment of this society? Festing, Weidemann and Vincent, three musicians, were at the window of a coffee house in the Haymarket. They saw two good looking boys driving milch asses. They made inquiries, and found them to be intelligent and orphan sons of Kytch, an oboist, who had settled in London and died there, literally in the street, from want. I do not know of how much practical assistance this society is to-day. It is supposed to grant monthly allowances to necessitous members and their widows, &c. It can be joined "by any member of the musical profession (between the ages of twenty-one and forty-five) residing in Great Britain." Then others are the Choir Benevolent Fund, the Choir Mutual Aid Society, the Orphan School for Daughters of Musicians, &c. But are they all securely tied with red tape? Meanwhile, what have we in this country? Take the case of a player of the bassoon, the instrument not wholly understood by Coleridge. What are the wages of a good bassoon player? Not as much as those of sin. How is he to save money for his old age? By teaching? But how many wish to learn the instrument?

The new conductor wishes younger men. Mr. Bassoon is without an engagement. He has a wife and three or four sons and daughters at home, for even orchestra players obey the great law of nature. Is the family to go to work so that the father may sit in the corner practising in the hope of a job that never comes?

How different the fate of writers about music. Some are decorated by foreign governments, some become editors of magazines at an enormous salary, some write books and retire to private life, some are offered lifelong positions with piano manufacturers, some are awarded lucrative political offices, others do hack work on newspapers or are removed by kindly death. But you never see a writer about music asking the loan of \$4.85—"no, not \$5; all I need is \$4.85"—and promising to return it "next Thursday at 2:15; please make a note of the time, for I have an engagement at 3 o'clock, and I can't get round here before 2:15, or say 2:20; yes, you had better give me five minutes leeway."

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There is this to be said in favor of Puccini and his idea of setting "Cyrano de Bergerac" and "The Second Mrs. Tanqueray" to music: the libretto will in all probability be decently written. The old librettos, even the French, abound in astounding lines. At the beginning of an act of "La Caravane du Caire" the curtain rises on a man absorbed with heaps of papers and bills. He counts out loud: "One, two, three—I'll stop. This calculation tires my head." And he stands up and gives signs of extreme mental exhaustion.

And it was in "Jaguarita" that they sang "Let us glide in the grass, as the serpent, which, proud and haughty, advances by creeping."

Might not the first Mrs. Tanqueray be introduced by Puccini in a prelude? Hundreds would embrace the opportunity of seeing her on the stage.

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The bassoonist is still troubling me. If he should break his leg or have a strange disease he would find the best of care in a hospital. This reminds me of the strange case of Louÿs Rat, a musician of Annecy, in Savoy, as told in old French by De Coppinay de Grimaldy, general director of the Royal Ducal Academy of Chemistry.

Rat had suffered some eighteen years from a swelling of the knee. The swelling at last was the size of his head, and he feared it was a wen, and the excruciating pain toward the end of December, 1684, drove him to seek the advice of Dom Antonio Fardella de Carvello, whose home was Trapano, in Sicily, but who was making wonderful cures in Savoy. Dom Antonio told him it was a live, venomous tortoise which had been born there from the wetness; that the disease was mortal, because the tortoise had kept his eyes shut; but when he should open them to find a way out for his head, Rat would die, unless he should follow his advice; he also told him to find an ordinary tortoise somewhere, which should assist in the cure by sympathetic action. Rat could not find one, nevertheless they began operations. The tortoise thrust out its head and two feet. Fortunately, one of its eyes was blind. The learned leech made the beast go back, told his patient that he should be very cold for four hours, and then in a burning heat for several days; that he should shiver and shake and endure palpitation of the heart; that at a certain hour the tortoise would come out piece by piece, but there would be such a foul stench that neither the wife nor weeping friends could endure it. Dom Antonio applied live frogs to the soles of the musician's feet and to the palm of a hand, while in the other hand he put an hour glass and warned him not to suffer the proximity of the frogs for over an hour, otherwise the cold venom which they had drawn out would strike in and he would die. The remedies were tried and the advice taken. The knee was fully restored.

The story of this cure is followed by sworn and signed statements of the Rev. Charle Tripier, chaplain, &c.; Claude l'Epine, master surgeon; Miss Perrine Franc; Joseph Saget, counsellor at law; Claude Longy, priest and canon; the "Damoiselle Magdelaine," daughter of a counsellor of state, who saw the tortoise and knew the cure.

They were as credulous in that epoch as they are to-day. But what an advertisement for a pianist or a cycle singer.

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For there should be singers and audiences, begotten, raised, trained, educated for the enjoyment of a cycle. How many of us have suffered from some infuriate singer with "Die Schöne Müllerin"? Vernon Blackburn had the courage to say: "Such interminable sets of songs written by one composer are not always among the best examples of art." And did not Mr. Blackburn say the true word about a piano piece played by Emil Sauer, "the Rider Haggard of the piano": "His pertinacity is the most extraordinary of all the qualities which he possesses. He played, among other things, Schumann's 'Carnaval'—a work which when it is half finished seems interminable."

A pretty game that might be played at a musical club by each member naming the cycle that is the stupidest and

seems the longest. There are the cycles by Schubert; the one by Beethoven is a black draught, a very dose; there is one by Von Fielitz that is admirably adapted for the better ventilation of a hall; but my vote would be Brahms' "Magelone," which, if I may use the colloquial language of the day, is the limit. I once heard a singer lecture on this same cycle. If she had only sung the lecture and spoken the music—but she was a faithful soul with a New England conscience and highly developed nasal enthusiasm.

I see that Brahms had in his possession an imperfect libretto by Turgenieff. I remember vaguely to have read in a book of gossip or memoirs some allusion to a libretto by the Russian. But how did Brahms get hold of any such manuscript? Cannot Mr. Huneker tell us? I have not time to-day to hunt through the Diary of the De Goncourt Brothers.

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The program of the Twenty-second Symphony concert (April 20) included Beethoven's overture to "King Stephen"; Saint-Saëns' Concerto in G minor for piano (Heinrich Gebhard, pianist); Rhapsody for orchestra, by Gustav Strube (new, conducted by the composer); Brahms' Symphony No. 3.

It is a wonder to me that in the pursuit of fetish worship all of the music written by Beethoven for Kotzebue's play is not performed at Symphony Hall with the choruses sung by the Cecilia in return for \$400 or \$500. I name this low sum not out of disrespect toward the thrifty society, but because there are only three choruses and a "Melodram mit chören und Schlusschor." Herbeck brought out all this music at Vienna in 1865; we should surely hear it in Boston. The overture is not unlike a sketch for a Hungarian Rhapsody. It is theatre music, written with an ear to the applause of the crowd and yet every now and then is a Beethovenish stroke that is unmistakable. King Stephen—not the worthy peer whose breeches cost him but a crown and yet he complained of the expense, but King Stephen I. of Hungary, who was zealous in establishing the Christian religion and turning the people from immoderate indulgence in Csardas and Zulasch. The performance in Vienna in 1865 moved Papa Hanslick to a reverential burst, but although Herbeck was the leader, I find nothing about the performance in the entertaining biography of the same by his son. Possibly the first performance of the Unfinished Symphony of Schubert a fortnight afterward drove out the recollection of the revival of Beethoven's music.

Gustav Strube, who was born at Bailerstedt in 1867, joined the violins of the Boston Symphony Orchestra in 1891. An overture, a symphony and a violin concerto by him have been played in concerts of this organization, and you have heard in New York, I believe, the violin concerto, if not one of the purely orchestra pieces. He is an excellent and versatile musician, a sympathetic and authoritative conductor, and a composer with whom we must all reckon seriously. The rhapsody played last night calls for an extra large orchestra, cor anglais, small clarinet in E flat, bass clarinet, double bassoon, two extra trumpets, tub, glockenspiel, bass drum, cymbals, triangle, snare

drum, harp, in addition to the usual symphony orchestra. The rhapsody is a rhapsody, not an academic composition ornamented with an incongruous title. This rhapsodist dreams dreams, and sees visions; his head is hot and his voice is excited, and he believes in apparitions and second sight, and spirits of good and evil in field and cave and river; yet is he of the people and their songs and dances, their joys and sorrows are a part of him. Here is a young man whose early training was under Reinecke and Salomon Jadassohn; he was even a teacher at the Conservatory of Mannheim; would you not say that all this were a fatal handicap? And yet Mr. Strube is most bold and audacious in his harmonic and orchestral thought. His music is of the ultra-radical school; but the composer, unlike some of his associates, has definite, well considered ideas, which are musical, not merely decorative or pictorial. He has themes of length and substance, not hints at themes which are tossed from one instrument to another; themes of intrinsic beauty, themes that are his own. His scheme of harmony is daring, but no one can say that it is an imitation of that of Strauss or Franck or Wagner. For instance, his basses seem more fundamental and indispensable than those of Strauss. No, Mr. Strube thinks for himself, and while he is not a nihilist in that which concerns beauty, he is certainly an anarchist so far as the old and established prohibitions are concerned. There are strange details, there are singular groupings of instruments, there are tones that might come from the mouths of gargoyles. And there are pages of melancholy, twilight hues, pages of noon-day defiant splendor that blazes on a civic and bannered festival.

Mr. Gebhard displayed a smooth, clear technic, and the performance was on the whole creditable to him. The chief demand made by this skillfully made concerto upon a player is elegance of supreme polish. This elegance in turn depends largely on unerring rhythm. Mr. Gebhard's rhythm was not flawless in the scherzo, and at times in the other movements his performance was too subdued and without sufficiently marked accentuation.

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I note that Pini-Corsi sang Mime when "Siegfried" was produced lately at Madrid. We saw Pini-Corsi here a few days ago as Alfio and Masetto.

They did not like Dr. Muck's reading of Beethoven's Fifth Symphony in Paris, and they found there that Steinbach did not know the existence of mezzo forte.

Giacomo Orefice has written an opera "Chopin." The themes are all from Chopin's own compositions. The villain might appropriately be a pianist, and Chopin should be represented as madly in love with a woman who cannot play.

#### Bisbee Pupils' Recital.

The advanced pupils of Miss Genevieve Bisbee will be heard in a recital given at her studio in Carnegie Hall on Wednesday afternoon, May 1, at 4 o'clock. Miss Bisbee will be assisted by E. Theodore Martin, tenor of the Calvary Baptist Church, and Oley Speaks, basso of St. Thomas'.

### Katharine Fisk's Recital.

IDEAL weather, ideal surroundings and an ideal program combined were the fortunate lot of the subscribers for the musicale which Katharine Fisk, the contralto, gave at the Hotel Netherland last Wednesday morning. Last Wednesday was the first day in at least a fortnight upon which the gods of the weather smiled without interrupting by winds, clouds or rains. The air was balmy, the sunshine warm and soothing, and the fragrance of the poet's spring was in the atmosphere. The refined elegance of the music room at the Netherland was in harmony with the climate, and lastly the program was a gem, beginning promptly on time, 11 a. m., and over at high noon, or five minutes after, to be exact.

If there is anything in the reincarnation theory, Mrs. Fisk was either a queen or a grande dame in her former incarnation, one of your true blue noble women, who show method and heart, a rare combination in all that they do. To keep audiences waiting from fifteen to forty-five minutes after the advertised hour for beginning concerts and musicales is one of the most exasperating evils in society to-day, an evil that certainly demands the attention of some of our reformers. Since the middle of October the writer has reported about 200 concerts, musicales, recitals, &c., and the affairs where the music began at the hour announced were the exceptions to the rule.

Without exaggeration the writer can state that she has wasted for this paper fifty hours of valuable time during this season, because functions that begin 'way after the advertised hour must necessarily be extended far into the night. It is because of the prevalent lack of method among managers, and those who give musical affairs, that one feels constrained to preface the report of Mrs. Fisk's musicale with a panegyric on her punctuality and goodness; and pray, What is goodness if it does not consider the rights and feelings of other people?

The program which Mrs. Fisk gave was unique, and embraced, as the subjoined list will show, a wide range of composers:

Willst du Dein Herz mir Schenken.....	Bach
In Questa Tomba.....	Beethoven
Dance Song.....	Händel
L'Esclave.....	Lalo
Auf Wiedersehn (in MS.).....	Nevin
Winternacht.....	Holländer
Ode (new).....	Goldmark

(Dedicated to Katharine Fisk.)

Two Folksongs—	
Love and Joy.....	Chadwick
The Northern Day.....	Chadwick
Barcarolle.....	MacDowell
Love Is a Sickness.....	Parker
Misgiving.....	Black
The Throstle.....	White
La Ballade du Désespéré.....	

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The Bach song (Johann Sebastian Bach), written andante con moto, was interpreted by Mrs. Fisk with winning sweetness and simplicity. The deeper and solemn note in Beethoven's "Dark Tomb" made a profound im-

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pression, and in marked contrast, Mrs. Fisk sang the pre-classical dance song by Händel with grace, and yet with the dignity one has learned to expect from an artist of her deep nature. The Lalo song was tragic, and Arthur Nevin's impassioned composition Mrs. Fisk was obliged to repeat.

The "Ode," by Rubin Goldmark, does not compare with some of that young composer's instrumental music. Mrs. Fisk, however, to whom the composer has dedicated the composition, made the most of it, and the audience rewarded her with a double recall. The MacDowell song, a charming one by the way, and the numbers by Chadwick and other composers, received from the singer artistic interpretation. The novelty of the morning was Bemberg's "Ballad of Despair," the poetry being Henri Wagner's "La Ballade du Désespéré."

The composer is known to this public as the composer of the opera of "Elaine," and through several of his more popular songs. The music of "The Ballad" appropriately fits the poetry, which depicts the despair of a starving poet. The setting is poetical and movingly pathetic, and one could hardly hope for a better performance. Mrs. Fisk sang the music charmingly, to violin, cello and piano accompaniment. The lines of the poet were read by George Bingham Cooper, a member of the Frohman Company. Henry Schmitt was the violinist and Leo Taussig was the cellist. The pianist was Victor Harris, and, he was more than that, for he filled the place of a conductor of music. His skill was an important factor in giving a finished presentation.

#### Dorothy Harvey.

DOROTHY HARVEY, the Canadian soprano, who is now meeting with success in New York, has recently received no less than five offers from American and London managers who are desirous of securing her services for the light opera stage. But Mrs. Harvey has declined to consider any of these propositions, it being her purpose to confine her repertory to church, concert and oratorio, and later to grand opera, while at private musicales she will frequently appear.

#### Flavie Van den Hende.

Mme. Flavie Van den Hende, the cellist, will give a musicale at the Waldorf-Astoria on Wednesday, May 1, at which she will be assisted by several well-known artists.

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## American Guild of Organists.

THE fourteenth public service of the American Guild of Organists was held in the Old First Church, New York, on Thursday evening, April 18, a representative assembly being present. Valuable assistance was given by the choirs of the Old First Church and of Plymouth Church, Brooklyn, the service being admirably played by their respective choirmasters, William C. Carl and G. Waring Stebbins.

The soloists were Mrs. Ellen Fletcher Caples, soprano; Andreas Schneider, baritone (Old First Choir); Mrs. Caroline Mihr Hardy, soprano; Mrs. Helen Shearman Gue, contralto, and Alfred M. Best, baritone (Plymouth Church Choir). An impressive program was thus arranged:

Processional Hymn.....Wm. M. Bambridge  
Voluntary, Intermezzo from Sonata, op. 98.....Rheinberger  
Sentences (read by the minister).....Eccard  
Introit.....Foote  
Scripture Lesson, Ascription (Psalm XLVI).....Foote  
Declaration of the Religious Principles of the American Guild of Organists.

Anthem, O Lord, Thou Art Great.....Coombs

The Apostles' Creed, followed by prayers.

Address by the Rev. Howard Duffield.

The Offertory (in memoriam of Sir John Stainer):

Song of the Redeemed.....Stainer

The Trumpet of Victory.....Parker

Ein Feste Burg.....Old German

Hymn, Hark! the Sound of Holy Voices.....John B. Dykes

Collect for Aid Against Perils.

Benediction.

Adoramus.....Palestrina

Voluntary, Adagio (from Fifth Sonata).....Guilmant

Recessional Hymn.....Parker

Organ solos, constituting several of the voluntaries, were effectively performed by J. Warren Andrews, organist and

choirmaster of the Church of the Divine Paternity, New York, and George W. Westerfield, Jr., organist and choir-

master of St. Clement's Church, New York. The American

Guild of Organists' officers for the season 1900-1901 are:

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S. Tudor Strang.....Sub-Warden

Rev. Charles Cuthbert Hall, D. D.....Chaplain

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EXAMINATION.

Clifford Demarest.

Mallinson Randall.

C. Whitney Coombs.

Examinations for associateship will be held to-day (April 24) at South Church, in this city, and during May the next public service will take place.

## Ogden Crane Pupils' Recital.

AT Carnegie Lyceum last Wednesday evening, Mme. Ogden Crane gave her sixteenth annual pupils' concert. A large number were turned away, and those fortunate enough to gain admission received a rare treat. Seldom do pupils show as high a grade of excellence as these young singers evinced.

Among the débutantes were Miss Ester, Miss Newman, Miss Hart and Miss Humeston, who all sang remarkably well and with but little apparent nervousness.

Miss Meetye Munro possesses a soprano voice of rare quality and flexibility. Miss Edith Shafer, who has been heard before at these concerts is to be congratulated upon her advancement; she sang delightfully. Miss Burhans has a mature contralto voice of breadth, and it is well cultivated. Miss Wheeler and Miss Weigold, two more of the young débutantes, were warmly greeted and great things are looked for in their future. Miss Mae Woodward sang "O luce di quest'anima" in excellent style. William Georgi has a fine bass voice, which he uses with dignity and taste. Miss Reed's improvement was very noticeable.

The "Three Little Maids From School," Miss Richards, Miss Munro and Miss Ester, was an agreeable and diverting feature of this interesting program. To Miss Alice Richards, whose voice is a lyric soprano of musical and vibrant quality, no small amount of praise is due. Miss Humeston's two songs showed her fine contralto to good advantage.

To Hattie Diamond Nathan belong the honors of the evening. She is an artist, the possessor of a beautiful coloratura soprano voice, and received an ovation from the large audience. The two numbers she sang were "Charmant Oiseau," from "Le Perle de Bresil," and Proch's Theme and Variations.

Mme. Ogden Crane was herself in excellent voice, and sang "My Mother Bids Me Bind My Hair" in that rich, powerful soprano which has charmed so many assemblies. Madame Crane was assisted by a cellist, Miss Kaethe Walker and E. J. Gaffney, reader. At the piano were Mrs. McCowan, Miss Ester, Mrs. Roth and Miss Gilbert. Special mention should be made of the sympathetic and efficient support Miss Ester gave as the principal accompanist.

#### Albert Weinstein's Return.

ALBERT WEINSTEIN, an exceptionally talented pianist, who for the past four years has been studying with Leschetizky in Vienna, returned home last Thursday on the Deutschland. A few days before he sailed for New York Mr. Weinstein played for Arthur Nikisch, who praised his playing highly, and predicted that he would enjoy a brilliant career as a concert pianist. Mr. Nikisch gave him letters to Emil Paur and Gericke. It is Mr. Weinstein's intention to make his New York debut early in next December.

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# Musical . . . People.

Miss Fannie Trezevant, of Marietta, Ga., has made her debut as a professional pianist.

Miss Sophia Alexander, of Memphis, Tenn., must be added to the list of singers who have made debuts this season.

John S. Crowley, a tenor from Beverly, Mass., assisted at the last pupils' concert given by Miss Gertrude Walker, of Salem, Mass.

Miss Frances Smith, soprano, assisted by Miss Mary Willing, gave a recital on April 8 at the home of Mrs. Kent Hamilton, Toledo, Ohio.

Miss Nellie G. Henry was assisted at her Newark, N. J., piano recital by the New York University Glee Club, Claude Trevlyn, violinist, and other artists.

Max Heinrich and Miss Julia Heinrich were the artists who contributed the last of the Abbot Academy, Andover, Mass., musicales under fashionable auspices.

Harry Clifford Lott, the baritone singer, gave a recital on April 17, at the Columbus (Ohio) Y. M. C. A. He was accompanied by Miss Emma Eberling, of Columbus.

Dion Wylie Kennedy, pianist, and John C. Brownell, baritone, gave a recital on April 16 at Memorial Hall, Manchester, N. H., for for the benefit of the Manchester Relief Corps.

Ernest Bovard, a pianist, well known in Central Pennsylvania, gave a recital recently at Dunmore, a suburb of Scranton. He was assisted by his pupil, Miss Lena Gendall, of Peckville, Pa.

S. Lewis Elmer, the organist and choirmaster of the Central M. E. Church, Bridgeton, N. J., presented "The Risen King," a sacred cantata by Schneckler, at the Easter service. The choir is composed of thirty-five voices.

The pupils of Miss Leona Hanson gave their piano recital at the Alfred House, Alfred, Me. Miss Helen Marshall, a contralto, of Buxton, and Miss Clancey, a soprano from Springvale, assisted in presenting the program.

George W. Andrews, of the Oberlin Conservatory, gave an organ recital at the First Congregational Church, at Toledo, Ohio, for the members of the Congregational Club. He was assisted by Bradford Mills, a local singer.

The Swedish String Quartet, assisted by Miss Ida E. Johnson, soprano; John A. Larson, baritone; Josef Jacobson, baritone, and Henry Conrad Ostrum, pianist, recently gave a concert in Horticultural Hall, Worcester, Mass.

Ben Franklin, tenor soloist of St. Peter's Church, and Temple Beth Emeth (Albany, N. Y.), gave a song recital at the Ten Eyck, Albany, on April 15. The singer was assisted by Robert E. Foote, violinist and Frank Sill Rogers, accompanist.

Camilla Estelle Greene, a child pianist from Hartford, Conn., gave a concert at Union Hall, South Portland, Me., on April 15. She was assisted by her parents, the father a cornetist and mother a violinist, and George W. Hodgdon, a blind pianist.

L. L. Zarbaugh, formerly tenor soloist in the Westminster Church choir, Toledo, Ohio, has accepted the position of choir leader at the Auburndale Presbyterian Church. Henry Van Etta will succeed Mr. Zarbaugh at the Westminster Church.

Miss Rebecca Holmes, violinist, assisted the Harmonie Quartet, of Hartford, at a concert given at the Hartford First M. E. Church on April 18. The members of the quartet are Mrs. F. A. Smith, Mrs. V. P. Marwick, H. L. Maerchbin and E. S. Couch.

At his last organ concert at the Cumberland Presbyterian Church, William A. Watkins was assisted by Mrs. B. McCleod Smith, soprano; Mrs. Ellen Bright Ray, so-

prano; Miss Leta Wilbanks, violinist; E. W. Jarnegan, violinist, and W. T. Henderson, basso.

Among the pupils who appeared at the last recital of the Wisconsin College of Music, Milwaukee, were Mrs. Lloyd-Jansen, Jennie Duemling, Minnie Hambitzer, Adeline Plein-Nemmers, Elsa Roehr, Laura Dole, Oscar Janowski, Fred Lochmer and August Ross.

Benjamin Stanley, the director of the St. Joseph, Mo., Choral Society, announces that for next season his choristers will undertake Sullivan's "Golden Legend," César Franck's "Beatitudes" and Taylor's "Hiawatha." On April 17 the society gave its last concert for this season.

Ernest M. Ehlers gave a musicale at Comstock Hall, Hartford, Conn., on April 11, assisted by Miss Louise Spieske, pianist; Miss Emma Spieske, violinist; Miss Bertha Spieske, viola; William H. Miller, 'cello; Miss Grace L. Weir, soprano, and William L. Porter, tenor.

A number of singers residing in Somerset County, Me., have organized a musical association, and elected J. O. Smith, of Skowhegan, president. The new association will participate in a festival to be held at Madison during the month of May, under the direction of Llewellyn B. Cain, of Waterville.

The music department of Chicora College, at Greenville, S. C., gave a concert recently in the chapel of the college. The piano numbers were given by the following pupils: Lucile Humphreys, Ethel King, Nettie Pack, Fannie Riley, Nora Everett, Alice McCarley, Ruby McCorkle, Grace Graham and Miss Watkins.

The quartet choir of Trinity Lutheran Church, Albany, N. Y., composed of Miss Cordelia Reed, soprano; Mrs. Augusta Lewi-Ballin, contralto; A. Mackenzie Mattocks, tenor, and William P. Davis, baritone, gave Stainer's "Crucifixion" at the church at the South End on April 12, under the direction of Ludwig Stolz, the organist and choirmaster.

The annual pupils' musicale at Lyndon Hall, Poughkeepsie, N. Y., was directed by Miss Crawford. Among those who contributed musical numbers were Miss Florence Vossler, Grace Burroughs, Gretchen Kirchner, Clare Southard and the Misses Marks, Mackey, Alley, Post, Hoffmann, Goring Baright, Gray, Dutton, Bell, Chichester and Crawford.

Miss Amelia Staff and her piano pupils gave their last concert at the home of Mrs. James Porter, Middletown, Ohio. The program was contributed by these pupils: Miss Helen Lawrence, Miss Lulu McClellan, Miss Helen Porter, Miss Bertha Smith, Miss Lila Halloway, Miss Ada Judy, Miss Mildred Todhunter, Miss Elsie Sebold and Miss Hilda Katz.

McCall Lanham, the baritone who is making a recital tour through his native State, Texas, recently gave a successful concert at the Hancock Opera House in Austin. The assisting artists included Mrs. Alonzo Millett, soprano; Edmund Ludwig, piano, and Gustave Sievers, violin. A number of prominent women acted as patrons of the affair.

The Baker String Quartet, of Denver, Col., composed of Geneva Waters Baker, first violin; Ida Askling, second violin; Fred A. Baker, viola, and Louis Appy, violoncello, gave its recent concert at Kassler Hall, Denver, assisted by Mrs. Otis B. Spencer, soprano; Harry Raymond Baker, basso; Everett H. Steele, pianist, and Charles A. Baker, accompanist.

The vocal department of Converse College, of Spartanburg, S. C., gave a memorial recital of songs by Ethelbert Nevin on Easter Monday. The singers were Lucy Cureton, Alma Gordon, Marie Cheatham, Mary Radford, Annie Verner, Bryte Crouse, Mrs. H. B. Carlisle, Elizabeth Simmons and Miss Matteson. A group of Nevin's piano pieces was played by Miss Law.

Miss Olive Kinkead, violinist; Miss Clara Whitaker and Delbert Verran, vocalists, assisted the piano pupils of Mrs. Ada Hunting at their last recital held at the home of Mrs. J. B. Collins, 820 Fifteenth street, Omaha, Neb. The pupils who played included Carrie Hunting, Helen Collins, Inez Lumpkin, Jessie Gathery, Elizabeth Rigg, Nellie Willis, Myrtle Clark, Vera Conode and Mazel Skinner.

The Central Baptist Church of Memphis, Tenn., one of the progressive churches of the South, has a fine double quartet choir, composed as follows: Sopranos, Mrs. S. J.

Latta, Miss Nellie Lunn, Mrs. E. E. Whitner; altos, Miss Carrie McKnight, Mrs. J. R. Shappard; tenors, Ben Norvell, H. Johannson; bassos, Lee Cato, J. L. Richmond, Thomas McKnight, Paul Taliaferro; choir director, Mrs. S. J. Latta; organist and musical director, Mrs. Joseph Reynolds.

A recent musicale at the home of Miss Caroline K. Fuller, of Amherst street, Milford, N. H., was attended by a large number of musical people. The program was presented by the following pupils of Miss Fuller: Alice Winters, Hazel McLane, Barbara Bartlett, Bessie Kezer, Barbara Kaley, Edith Burns, Alice Smith, Blanche Clark, Helen Wallace, Frances Herlihy, Irene Holland, Katherine O'Brien, Edna Heald, Mildred Kimball, Emilie Farnsworth and Katherine French.

The last recital at Washburn College, Topeka, Kan., was given by Miss Maude Parker, vocalist, and Miss Lucella B. Clarke, violinist. To-night (April 24), at the second recital, the singer will be Miss Octavia Greenwood, assisted by Miss Emily Louise Thomas, pianist. The vocal department of the college is under the direction of Miss Clara M. Spencer. Miss Parker and Miss Greenwood, together with Miss Alberta Scoville and Miss Sarah McCauley, will graduate from the college next month.

The classes in piano and 'cello at the Portsmouth (N. H.) Conservatory of Music gave a recital on April 11, in the hall of the conservatory. Charles de Fournier, violinist, and Miss Grace A. Henderson, accompanist, assisted the pupils, whose names follow: Charles Winterbourn, Miss Helen C. Drake, Miss Florence Parker, George Muller, Miss Katherine Sweetser, Miss Lena Haken, Miss Annie Canney, Miss E. Gail Willis, Miss Mary H. Robbins, Mr. Muller, Mr. Kershaw and Mr. Karney.

The annual Saengerfest at Moberly, Mo., will be held at the Moberly Opera House, May 21 and 22. Johannes Goetze will again be the conductor. The list of artists engaged is as follows: Miss Clara Henley Bussing, New York, soprano; Miss Wally Heiber Vizay, Milwaukee, soprano; Miss Bertha Winslow Fitch, St. Louis, soprano; Mrs. Lawrence O. Weakley, St. Joseph, contralto; Harry Fellows, St. Louis, tenor; W. M. Porteous, St. Louis, basso cantante; Mrs. Nellie Allen Hessenbrach, St. Louis, pianist, and Miss Lillie Snyder, Moberly, violinist. In addition there will be the Moberly Festival Chorus and Children's Chorus and the orchestra.

The pupils of Miss Bessie Grove gave their last recital at the home of Mrs. Alexina Hooker, 1314 Dallas street, Selma, Ala. Papers on the "Life of Mozart" preceded the piano illustrations, the readers being R. W. Nelson, Miss Carney Rush, Miss Ruth Cleveland and Miss Edith Vaughan. The Mozart illustrations were given by Miss Leila Green, Miss Eloise Pickens, Miss Edith Rice, Miss Jennie Harrell, Miss Cleveland and Miss Gonzella Byrne. Papers on the "Life of Haydn" with illustrations, were given during the second part. Papers were read by Miss Alma Rhodes and Miss Byrne. The illustrations were played by the Misses Pickens, Rice, Wilkins, Rhodes, Byrne, Harrell and Land.

## Mrs. McLewee Sings.

JAMES B. BRADY, of West Eighty-sixth street, gave a dinner to a limited company at his palatial home last Saturday evening, among those bidden to the feast being General and Mrs. McLewee. The singing of the latter was the musical feature of the affair, and indeed this Cappiani pupil, contralto of Dudley Buck's choir, was never in better voice. She sang among other things "The Lass with the Delicate Air," Buck's "Sunset," the Irish lullaby, "Hushen" and was obliged to sing a new song, "Violets," twice.

Generous provision for the entertainment of those so fortunate as to be invited had been provided by Mr. Brady, and Mrs. McLewee's singing was the crowning jewel of a happy evening.

## Gerard-Thiers Lectures.

Albert Gerard-Thiers, the eminent voice specialist, is to lecture before the Music Teachers' Association, on the "Technic of Musical Expression," at Glens Falls, June 25.

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## The Building of Music in the Kindergarten Idea.

THE term music building suggests construction as well as expression, and therefore this important department of music culture should be not merely for the benefit of abstract musical knowledge, or to develop any possible talent for composition, but to make the elements of music tangible to the child, and thus affect his actual handling of the keys and strings. From this, if his future technical instruction is correct, the ideal impressed by the study of a true method of kindergarten music will naturally lead the child to seek deep, full tone, and delicacy of expression, because music will not be a mechanical thing to him, but a beautiful, living language. Beginning thus, the future musician will win the very heart of the muse, and find the way from his own heart to other hearts.

The usual chilling introduction to the magic world of sound, when given by contact of weak fingers with cold ivory and cutting strings, before the brimming affection of the child heart is awakened for the reality of music, brings rebellious sighs and uncomfortable twistings of bored childhood, and too often the result of a merely mechanical performer.

The first impression is the most lasting, and therefore care should be taken to give the true from the outset. In other words, whatever we wish to be the lasting impression of any subject should be the suggestion for the first presentation.

The teacher should teach the little ones how they may be cherished on the breast of music—nourished with melody and the truth of harmony, and lead them so gently along the thorny path of technic that a musical education shall be a delight from the beginning, in which the end is never lost sight of in the means, and a music lesson be something for the little ones to anticipate with pleasure.

Interpreters of the "divine art" are too apt to forget that their material is quite as real as that of the sister art, painting. They have musical sound or tone, and artists use color—the only difference being that one material is more tangible than the other, but not more real.

In kindergarten music this should be impressed by appealing to the little one's reason and understanding, to his love of play, and by using games of various kinds instead of text books, besides the giving of little songs which accentuate the different subjects presented. This material the child should be led away from as soon as possible, in order to give him the grasp of tone itself as the real material, essential for the building of music.

Care should be taken not to teach anything that must be unlearned later, which would mean the wasting of valuable time. As far as possible the mode of procedure should lie in permitting the child to discover all subjects for himself—the teaching expressing itself through leading questions and suggestions. Even as we would take a little one by the hand, if we wished to teach him of a rose, and lead him forth into a garden of flowers, thus letting him discover or find for himself the subject of inquiry.

The true method presents but one thing at a time to the child's vision, impresses it there and appeals constantly to the understanding, so that that which is acquired is true knowledge, for the simple reason that it has become part of the child's consciousness, and not a mere matter of memory.

The question is often asked, "At what age should the child begin these lessons?" In replying it is well to bear in mind that kindergarten in music implies a more developed mind than that of the baby that toddles to the kindergarten around the corner and thinks it is "going to school." Methods should be simplified to suit the young-

est child, however, and with the assistance of games and color music, most attractive kindergarten work may be accomplished. Classes should be formed of children of the same mental development without consideration of either size or age.

As the necessity of preparatory work in the teaching of instrumental music becomes apparent to the popular mind, in like proportion will the advantage of the study of an educational method of kindergarten music be appreciated for the beginner. By such a method the musical intelligence is appealed to from the start, and the child is prepared to begin lessons on any instrument with interest already aroused, and progress is accordingly more rapid.

When the fact is more thoroughly appreciated that it usually rests with the first presentation, hence with the first teacher, whether the child is impressed with a love or a distaste for his music, parents will use more care in the choice of instructors and methods. If the choice is wise in both instances there will be no danger that the secret of a successful musical education will longer remain a mystery.

NINA K. DARLINGTON.

### A Powers Pupil's Recital Success.

MRS. CLIFFORD ELIZABETH WILLIAMS, the Southern soprano, who recently made such a success in Binghamton, N. Y., when she sang, one of the numerous pupils of Francis Fischer Powers, gave her own song recital last week at the mansion of Mrs. Herter, Madison avenue and Seventieth street, this being her program:

Cavatina (Barber of Seville).....	Rossini
Shadow Song (Dinorah).....	Meyerbeer
Auf dem Wasser zu Singen.....	Schubert
Grethen am Spinnrade.....	Schubert
Petite Roses.....	Cécek
Obstination.....	Fontenailles
Chanson Provençale.....	Dell' Acqua
A Lover and His Lass.....	Old English
Listen to the Voice of Love.....	Hook
Five Flower Songs.....	Gaynor-MacDowell
Burst, Ye Apple Buds.....	Emery
Bee's Courtship.....	D'Hardelot
An Open Secret.....	Woodman
Rollero.....	Thome

Of these numbers, she sang best the "Shadow Song," the Schubert Barcarolle, the "Old English," Emery's song and the Thome Bolero. Mrs. Williams voice is high, clear, flexible and true, and in all her singing one could see reflected the Powers School. Behind vocal gifts is the true musical temperament, united with intelligence and style, and the result produces an admirable singer. The parlors were crowded, fashion and musical circles uniting in the tribute to the fair singer.

### Mary Hissem de Moss.

COMING quietly to the metropolis a year ago, with no blare of trumpets, this young singer has had some important and always successful engagements. Her voice is of the sweetest quality, united with extended range and musical impulse, and she is sure of re-engagements wherever she appears. An important factor in her success lies in an extremely sympathetic and winning appearance.

Following are some of her engagements:

April 13, Brooklyn Institute; April 14, New York Arion Club; April 16, Cincinnati, Ohio, Orpheus Club; April 22, Orange, N. J., with Victor Herbert's Pittsburg Orchestra; April 23, "The Daisy Chain," Holland House, New York; April 25, Taylor's "Hiawatha," with Mendelssohn Club, Orange, N. J.; May 4, Philadelphia, with the Fortnightly Club. She recently sang "The Creation" in St. Louis, with the Choral Symphony Society, and "The Messiah" in Newark, with the Schubert Club; Springfield, Mass., Orpheus Club; reception at Savoy Hotel, New York.

## Harold Bauer in Holland.

Some Critiques on the Playing of the Eminent Virtuoso.

HAROLD BAUER, who left this country early in March for a tour in Holland, has just finished the latter tour. He made a great success wherever he played. He is now giving recitals in Paris, and goes to London toward the end of this month for the great festival held in that city.

We print herewith some of the notices Mr. Bauer received in Holland:

For several years Harold Bauer has been a regular guest among us in order to give us an opportunity to enjoy his art and mastery.

Every year his appearance has been to me the most beautiful and most joyful moment. When the door of the small concert hall opens and the attractive, simple, young face of this man appears, it seems as if all the fragrance of the oak leaves in spring were coming toward me, and I seem to feel the gigantic strength of the oak, adorned with the young leaves, that are resplendent in young and unblemished freshness and beauty.

And when he then passes his fingers over the keys, and when under his hand the dumb instrument turns into a mighty and powerful orchestra, then all my other thoughts vanish; I know only that he is the Messiah; the man who is destined to interpret to us that which others have done and made, by his marvelous playing; the man who is to be our guide in the works of art, so that they cease to be a mystery to us.

Then I feel how his fresh and unspoiled spirit, living in a young and sound body, begins to work; how his great mental power convinces me, beyond any possible doubt, of the undeniable truth of all that he says. Then do I feel that mother nature has bestowed all that on him, but that at the same time he increases the talents thus given unto him, that he never neglects his gifts, that he does not put himself above his public, but endeavors to raise it to his own height and standing, in order to become one with his hearers in the enjoyment of his art. Then I seem to know nothing more; I seem to be ungrateful for many other good things that are also given to me, and I seem to concentrate all my feelings and ideas in him.

After the Sonata of Beethoven I was well aware that Harold Bauer is the greatest of pianists.—The Echo.

We are aware that this great artist is equal to the very best pianists of the present time, and yet he has made a greater impression than ever before in the Sonata of Beethoven and in Bach's Fugue. As for the technic of this great artist we need not say a word; what he wants to do he does. We shall therefore look only upon that which he wants to do, so that we can derive therefrom the proof of the high place that this pianist occupies as an artist.

In the first part of Beethoven's Sonata, op. 101, Bauer produces as if by enchantment before our imagination the disposition of a young, innocent and simple mind, of a mind that is still very susceptible to all that is impressive and tender, and added to that tenderness is a fundamental note which gives the whole execution its character. In the second part of the sonata life, with all its fullness, asserts its rights; the youthful and tender mind is tossed about in the storms of life; it takes up the struggle with the world and it learns how to harden itself against the vicissitudes of life.

Indeed, in actual life a man is at times bereft of all tenderness and innocence and naturalness. One seemed to feel that the young mind is made to suffer through the hardships of life; the adagio conjures before us the suffering of the poor, exhausted soul; but one sees at the same time how the dark clouds show the silver edge of the ideals which alone may refresh life, and which alone can bestow on it that power and rest, that splendor and quiet which it so much requires.

In the allegro the great work has been brought to an end; we no longer hear the utterances of a young, natural and tender mind; no, the soul has passed through all the strifes of life and is basking now in the luxury that follows the sinister battle. With raised head, with contented looks, with a heart full of ardent love, the soul embraces the beautiful life.

The noble interpretation of Beethoven's masterpiece yielded a great deal of pure enjoyment to all.

Are we now to analyze in the same manner all the works of the evening? Surely not! What has been said of the Beethoven Sonata suffices surely to let readers understand how high Harold Bauer stands as an artist and performer of the very highest rank.—News of the Day, March 25, 1901.

After his great tour in the United States, the gifted pianist Harold Bauer has right away undertaken another tour, and appeared yesterday in the concert hall, where many of his faithful friends who so greatly admire his play were assembled, who received him with hearty applause and who never tired in expressing their lively satisfaction after each number of the program.

His entire performance gave splendid testimony of the uncommon talent of this artist and master.—Algemein Handelsblad.

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# MUSIC IN BROOKLYN.

**I**F Richard Strauss is a philosopher (certainly we know he is a profound thinker) he must realize that the musicians of this generation are more charitable than those who harassed Beethoven or those of the later period who insulted Wagner. Even some of the most enlightened musicians of the day confess that Richard Strauss is a riddle whom they cannot quite fathom; but that is no reason why they should abuse him.

The musicians of our time are watching and studying the composer of "Ein Heldenleben." In the meantime, when this modern Richard does become the topic of conversation he is discussed with caution and seriousness.

Two compositions by Richard Strauss were presented at the concert given by the Brooklyn Saengerbund at Association Hall last Wednesday evening, under the auspices of the Brooklyn Institute. Louis Koemmenich, the conductor of the Saengerbund, is entitled to the honor of being the leader of the Richard Strauss cult in the borough of churches, cemeteries and peanut musical "politics." There is nothing of the "peanut," however, in Koemmenich's methods. He is a progressive, up to date musician, and one of the most graceful conductors we have in this country. A well made, symmetrical figure, with the head and face of an intelligent, handsome and generous man.

Not in his appearance at all, but in the firm, graceful beat and dramatic climaxes Koemmenich at times recalls a slight resemblance to the late Anton Seidl. Seidl could do wonders with a small, scratch orchestra. Koemmenich performs wonders with a comparatively small body of singers, many of them with voices of very ordinary timbre and very little cultivation. Musicians marvel at the results which Koemmenich gets. At the Saengerfest last summer he succeeded in having the entire active membership, about 100, of the Saengerbund, but at the other and less important concerts naturally there are bound to be absentees. About eighty men, or, to be very exact, just seventy-nine, participated in the concert last Wednesday night, but the volume of sound and the general vocal excellence were worthy of a much larger body of singers.

The Strauss work which the Saengerbund gave was "The Battle Song" from Herder's "Stimmen der Volker." Ten days ago the writer heard the New York Arion sing Strauss' musical setting for "Liebe," the poem also taken from Herder's work. The contrast between the two compositions are startling. The music for "Liebe," tender, suave and spontaneous, and the score for "The Battle Song" tumultuous, and, to the ears of this writer, chaotic. As one talented musician remarked, after hearing the New York Philharmonic performance of "Ein Heldenleben": "How is it possible that the composer who wrote the beautiful parts also composed the ugly parts?" Some day the "ugly parts" may impress the musician difficult.

As to the singing of the Saengerbund in the Strauss work, it was all that could be expected from any chorus. The balance of tone was well distributed, and especially remarkable were the attack and phrasing. Another new work sung which attracted many musicians to the concert was Louis V. Saar's "Spinning Wheel," still in manuscript and dedicated by the composer to the Brooklyn Saengerbund. The words for Mr. Saar's composition are from an old German folksong, and how beautifully has he made music to match these words. It is some time since the writer has heard a more melodious and spontaneous

composition by a living composer. It is a little gem, calculated to increase the composer's popularity among the singing societies. William Bartels did not sing the tenor solo convincingly, but the Saengerbund part was delightfully given, and the audience redemanded it with enthusiasm. Mr. Saar was in the audience, and after the concert was showered with congratulations.

The remainder of the concert program contributed by the Saengerbund include three folksongs, the familiar "Gretula," by Schwalm; "Es Ist Ein," Fraunlicht, and Grieg's "Land Sighting." Miss Edith Chapman, soprano, sang the dainty Strauss "Serenade," and songs by Bungert, Howard Brockway, Arthur Foote and Augusta Holmès. The singer has a fresh, pleasing voice, and the audience apparently liked to hear her. The other soloist, Max Bendix, played a Ballade by Moszkowski, Wagner's "Albumbblatt," a Chopin Nocturne and his own arrangement of Popper's "Elftanz." The violinist was in fine form and played with his usual fire. The accompanist was Alexander Rihm.

Emil Paur, M. I. Scherhey and other musicians residing in Manhattan came over to Brooklyn to hear the Strauss and Saar compositions. After the concert Mr. Koemmenich entertained a score of musicians, some of them accompanied by their wives, at supper in Saengerbund Hall. It was 2 a. m. before some of the merry party reached their homes. Altogether it was a great night for Louis Saar, Louis Koemmenich and Richard Strauss.

The spring concert of the Brooklyn Apollo Club at the Academy of Music attracted the usual large audience. There is no place like Brooklyn for "free" entertainments. While the Apollo Club concerts are not altogether free, it is generally understood that the majority of those who subscribe do not attend in person, but send their book-keepers, clerks, typewriters, poor relations or amiable friends to whom they are socially indebted in some way. The result is that the Apollo Club concert audiences are rather mixed, despite the effort to make them a fashionable social function. After twenty-three years the club may have outlived the purpose for which it was organized. However, so long as Dudley Buck remains at the helm a certain sentiment will keep alive the interest in the club, and the three concerts will be given again next season.

The program at the concert last Tuesday (April 16) night included Buck's setting for Longfellow's familiar "Paul Revere's Ride," and this was sung with small orchestral accompaniment and the lowering of two beautiful flags from the proscenium arch. The number was received with great enthusiasm, as it always will be. Buck conducted, and a part of his patriotic song was repeated. The other numbers sang by the club were "May Morning," by Pache; Mozart's "Lullaby," arranged by Arthur Claassen, of the Brooklyn Arion; Schubert's beautiful "Twenty-third Psalm" and Chadwick's "Serenade." The club sang much better than at the February concert. The incidental solos in "Paul Revere's Ride" were sung by William I. Richardson and George W. Reiff, members of the club. The voice of the baritone was particularly pleasing.

The other musical numbers were contributed by the Richard Arnold Sextet and Mme. Eugenia Mantelli. The sextet played an Elegie and Waltz by Tchaikowsky and a "Cradle Song" and Ballade by Fiby. Finish and a gratifying musical quality marked the playing of Mr. Arnold and his associates.

At the eleventh hour Madame Mantelli was engaged to fill Sara Anderson's place as the vocal soloist, and under these circumstances lenient criticism should be accorded her. The dramatic contralto sang Lotti's "Pur dicesti," which does not suit her voice, and songs by Bemberg and Goring Thomas. The singer made a better impression in the songs.

The Haydn Choral Society presented "The Creation"

at the concert given at the Immanuel Congregational Church, Tuesday evening, April 16. The soloists were Miss Hildegard Hoffmann, soprano; E. C. Towne, tenor; Dr. Carl E. Dufft, basso. William G. Hammond, as organist, and Mrs. Alice Carman Weeks, at the piano, made excellent substitutes for an orchestra. Millard F. Cook conducted the performance. The soloists, particularly Miss Hoffmann and Dr. Dufft, are well known as oratorio singers, and both at the Brooklyn concert covered themselves with glory.

The Ottilie Orphan Asylum, of East Williamsburg, was benefited by a concert given last week in Schwabian Hall. The program was presented by musicians who volunteered. Here are their names: Miss Rose Schlenker, soprano; Miss Anna Winkopp, contralto; George Enners, tenor; Joseph Zoellner, violin; Miss Nettie A. Zoellner, violin; J. B. Heitmann, violoncello; Miss Julie Geyer, piano; Misses Katherine and Elizabeth Betz, piano; Master Joseph J. Zoellner, piano; the male double quartet and ladies' chorus of the Schwaebischer Saengerbund, Karl G. Schneider director and William Enners accompanist.

Mrs. Carl Fiqué, one of the professional pupils of Madame Evans von Klenner, was one of the soloists at the recent concert given by the Brooklyn Quartet Club at the Park Theatre. Mrs. Fiqué sang the soprano solo part in Bruch's cantata "Fair Ellen," the baritone singer being Dr. Carl H. Klindt. Miss Emma Williams, contralto, sang solos in the first half of the concert. Carl Fiqué conducted the quartet numbers and several rather ambitious orchestral selections played by a small orchestra.

Last Thursday afternoon Mrs. William E. Beardsley, the musical director of the Chiropean Club, introduced three fine artists at the meeting of the club held in the Knapp Mansion. Mme. Lisa Delhaze-Wickes, the pianist, played with marked brilliancy the Chopin Fantaisie Impromptu and the Martucci Concert Etude. Alfred Donaldson Wickes, the violinist, played delightfully the Wieniawski Romance, Madame Wickes accompanying at the piano. Miss Genevieve M. Brady, an excellent soprano, sang songs by Spicker, Tosti, Woodman, Bohm and Mayer.

Next week THE MUSICAL COURIER will publish a review of the Beethoven-Wagner concert which Arthur Claassen conducted at the Academy of Music last night (Tuesday). Beethoven's Ninth Symphony was performed at this concert.

To-night (Wednesday) the Choral Art Society will give its annual concert at Association Hall, under the auspices of the Brooklyn Institute. The program includes one of the unfamiliar masses by Palestrina. The thirteenth joint recital by the pupils of Henry Schradieck and Alexander Rihm will be given to-night at Wissner Hall.

Miss Marie Schade, the Danish pianist, will give a recital at Wissner Hall on Saturday evening, April 27. The program will include:

Ballade .....	Grieg
Prelude, op. 5 .....	Oldberg
Allegro Passionata, from Sonata, op. 34 .....	L. P. E. Hartmann
Romance, from Sonata, op. 34 .....	L. P. E. Hartmann
Fantasiestück .....	L. P. E. Hartmann
Etude .....	August Winding
Toccata et Fugue .....	Bach-Tausig
Etude No. 11, op. 10 .....	Chopin
Prelude, D flat .....	Chopin
Fantaisie, op. 49 .....	Chopin
Etude de Concert .....	MacDowell
Aria .....	Schumann
Le Rossignol .....	Liszt
Valse .....	Moszkowski

An important musical event will be the Constance Beardsley concert at the Pouch Mansion on Tuesday evening, April 30. The little pianist will be assisted by Miss Marguerite Hall, mezzo soprano; Sam Franko, violinist; her mother, Mrs. William E. Beardsley, as the assisting pianist; Gustave Freeman, cellist, and F. W. Riesberg.

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accompanist. The program for this interesting concert follows:

Trio, op. 6, F major.....	Bargiel (First Movement.)
Sappische Ode.....	Brahms
Im Herbst.....	Franz
Serenade.....	R. Strauss
Miss Marguerite Hall.	
Petite Serenade.....	Gabrilowitsch
At the Spring.....	Joseffy
Constance Beardsley.	
Meditation.....	Sam Franko
Valse Gracieuse.....	Sam Franko
Sam Franko.	
Mirage.....	Lehmann
Le Chevalier Belle Etoile.....	Augusta Holmès
Miss Marguerite Hall.	
Schizo from D minor Concerto, piano and orchestra.....	Litolff
(Orchestral accompaniment on second piano.)	
Constance Beardsley.	
Trio, Scenes de Ballet.....	Nicodé

Good music is heard frequently at the Chapman Sunday evenings at the Clinton avenue residence of Col. and Mrs. Henry T. Chapman. At the one of the recent evenings August Walther's orchestral suite "Hiawatha's Wooing and Wedding" was played on two pianos by the composer and Alexander Rihm. Time increases the admiration for this beautiful composition, and as "Time" is the best of art, Mr. Walther should not despair. Even in Brooklyn there are musicians who appreciate him. Miss Louise B. Voigt also appeared as soloist on this evening, her numbers being "Frühlingstrost," by Brahms; "Liebesglück," by Max Spicker, and "Before the Dawn," by Chadwick. Other musical numbers were given by Arthur Melvin Taylor and Miss M. T. Williamson.

### Some Baldwin Notices.

MRS. ADELE LAEIS BALDWIN continues a season full of engagements, always winning new admirers. Some press notices are as follows:

Chief of the vocalists was that experienced and finished artist, Mrs. Baldwin. She sang songs of Holmès and Bemberg and the simple lullaby, "Rock-a-by Baby." The last named number she gave in a sweet, tender way, touching the hearts of all the mothers who were present. Mrs. Baldwin sings with feeling and with marked expression, wholly interpreting the meaning of the author. She phrases well, knows exactly when to take breath and accomplishes her end with little seeming effort. She is gifted with a pleasing voice and she uses it with intelligence, making her pieces very effective.—New York Home Journal.

Mrs. Baldwin's contralto solo, "The Worker," earned enthusiastic applause. She has a full, round contralto voice that does not sacrifice quality and sweetness to power, but preserves all three. Mrs. Baldwin was encored and sang a lullaby that was very pretty and touching.—New Brunswick, N. J., Times.

The contralto, Mrs. Baldwin, a charming woman, was a favorite before she had finished her first solo. Her voice was beautifully rich and sweet, with none of the roughness that often characterizes the contralto voice, and in response to an encore she sat down at the piano, playing her own accompaniment, and sang a tender little lullaby, which seemed just the song for her to sing, and as if none other could have done it quite as well.—New Brunswick, N. J., Fredonian.

### John Young, Tenor.

Following are some of Mr. Young's recent criticisms:

Mr. Young's voice is powerful and full of feeling, and he won his listeners immediately by the depths of expression that he put into his interpretation. Mr. Young was greeted with applause when he rose, for "All They that See Him Laugh Him to Scorn."—Newark, N. J., Evening News, March 7, 1901.

Mr. Young's voice is of a genuine tenor timbre, and is freely emitted. His delivery of the opening recitative, together with the "Every Valley" aria, was effectively done.—Newark, N. J., Sunday News, March 10, 1901.

Mr. Young gave a selection from "Rebecca" (Barnby), "The Soft Southern Breeze," which was enthusiastically received by the audience and displayed an excellent tenor voice of fine quality. \* \* \* Among the most beautiful parts was the tenor solo by Mr. Young and chorus, "Holy Lord God Almighty."—Stamford, Conn., Telegram, March 13, 1901.

## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, MASS., April 22, 1901.

Mrs. May Sleeper Ruggles will give a pupils' recital at her studio in Trinity Court on May 14. She will also give a pupils' recital at Worcester on May 7. To-night (Monday) Mrs. Ruggles will be the vocalist at the organ concert at Union Congregational Church.

Miss Helen Wetmore, soprano, and Miss Louise Ainsworth, contralto, will give a recital at Steinert Hall, Thursday evening, April 25. Miss Eula Brunelle, violinist, will assist, and Miss Raymond will be the accompanist.

Mrs. Jennie Patrick Walker, soprano; Miss Eva A. Goodwin, violinist, and Dr. Charles Dudley Underhill, accompanist, assisted Everette E. Truette at his organ concert at Union Church last Monday evening, April 15. The program presented was as follows:

Marche Religieuse.....	Guilmant
Elevation.....	Guilmant
Marche Funèbre et Chant Seraphique.....	Guilmant
Greeting.....	Hawley
My Love Is Like a Red, Red Rose.....	Foot
Pastorale, op. 103.....	Merkel
Fantaisie in C minor.....	Seifert
Hear Ye, Israel.....	Mendelssohn
With organ and piano.	
Cantilene Nuptiale.....	Dubois
Toccata in G.....	Dubois
Ave Maria.....	Gounod
With organ, violin and piano.	
Marche de Fête.....	Claussmann

Very large audiences have enjoyed Mr. Truette's concerts. Arthur Jay Brown, a pupil of Mr. Truette, gave an organ recital at the Washington Street Baptist Church recently. The assisting artists were Edwin Loring Russell, tenor; Mrs. Louie Grover Fisher, pianist, and Arthur W. Thayer, accompanist.

The program included compositions from the works of Bach, Beethoven, Handel, Guilmant, Dubois, Brahms, Thayer, Mozart, Perner and Rossini.

Caroline Gardner Clarke-Bartlett sang for the Chromatic Club on April 19. Mrs. Clarke will sing at concerts in Haverhill and Salem the first week in May.

Miss Priscilla White and her pupils gave a song recital at Association Hall last Monday evening before a very enthusiastic audience.

Miss Rosabelle C. Temple gave a lecture on Sir Arthur Sullivan recently at the Cambridge Y. M. C. A. Her pupils gave the illustrations.

The subjoined paragraph from the Boston Herald gives Mr. Beresford just praise for his noteworthy fine impersonation of the High Priest in the performance of "Samson and Delilah" at Symphony Hall by the Cecelia Society:

"Arthur Beresford, as the High Priest, made unquestionably the success of the evening. Endowed naturally with a wonderful voice, he was pre-eminently fitted for the role so wisely assigned him. This was, apparently, his opportunity, and he improved it to the very limit. The music written for the High Priest fairly teems with technical difficulties, and in every essential respect these were met and overcome with astonishing facility. His work last evening was characterized by its reliability, perfect intonation, distinct enunciation and, in proper places, by an inspiring display of intense fire. He was altogether satisfying and deservedly won the favor of the audience."

Miss Adah Campbell Hussey, contralto; Clarence Shir-

ley, tenor, and other artists from Boston, assisted at a concert which Robert Whitten gave at the Winchester (Mass.) Town Hall. The Winchester Press, in its reports, referred thus to Miss Hussey:

"Miss Hussey sang most beautifully. Her voice is clear, resonant, warm, and she sang in a true musicianly manner."

Mrs. Kilduff, soprano; Miss Marie Nichols, violinist, also appeared at the concert. The accompanists were Miss Annie L. Berry and Miss Mabel W. Sterns. Mr. Whitten is a singer with a good bass voice, and he has many friends and acquaintances among Boston musicians.

Mme. Etta Edwards, accompanied by her pupils, will sail for Europe in the early summer.

### Legrand Howland's Concert.

A VERY distinguished and good sized audience was present last Thursday afternoon at Carnegie Lyceum on the occasion of the concert given by Legrand Howland, the composer. On this occasion Mr. Howland presented excerpts from his lyric drama "Nita," which consisted of recitative and "Ave Maria," a duet for soprano and tenor, sung by Miss Minnie Tracey, who had already sung the part in the first production of "Nita" in Paris, and by Leo Liberman. The work is very melodious, and was received with a great deal of enthusiasm.

Miss Tracey was also heard in songs by Leroux and Legrand Howland, and again distinguished herself as an artist of great merit and a singer of authority. Mr. Liberman, the tenor, has a decidedly excellent voice, and was heard in several numbers in which he proved himself a good acquisition to the concert stage. Miss Martina Johnston, the violinist, played with much fervor and considerable technique and large tone. A young and attractive contralto made a very good impression with two songs of Legrand Howland, and also in the big aria "Mon Cœur," by Saint-Saëns. The young lady has a future, and her name is Miss Genevieve Thomas. Legrand Howland's pupil, Mr. Bensen, made his début with a very good baritone voice. Altogether, Mr. Howland's concert was a success. More about Mr. Howland will be found on another page.

### Concert in Aid of Christian Helpers.

A CONCERT was given at the Pouch Gallery, in Brooklyn, last Friday evening, in aid of the Trained Christian Helpers. The artists who volunteered for this worthy cause were Ludwig Breitner, pianist; Mrs. Ludwig Breitner, violinist; Francis Fischer Powers, baritone; Mrs. Albert E. Chandler, soprano; Miss Mary Lansing, contralto, and Horace H. Kinney, accompanist. The program, enjoyed by a large and fashionable audience, follows:

Canzonetta con variazioni.....	Schütt
Rondo à la Russe.....	Schütt
(For piano and violin.)	
Mr. and Mrs. Breitner.	
Ueber's Jahr.....	Brahms
Since First I Met Thee.....	Rubinstein
Miss Lansing.	
Serenade.....	Borodine
Barcarolle.....	Rubinstein
Steppes.....	Schytte
Mr. Breitner.	
Song.....	Selected
Mrs. Chandler.	
Seperature.....	Ries
Love Is a Bubble.....	Allitsen
Mr. Powers.	
Sarabande et Tambourine.....	Le Clair
(For violin.)	
Mrs. Breitner.	
Gretchen am Spinnrade.....	Schubert
Who'll Buy My Lavender?.....	German
Miss Lansing.	
Presto.....	Saint-Saëns
(For piano and violin.)	
Mr. and Mrs. Breitner.	



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## Decorations of Pan-American Music Temple.

BY EDWARD HALE BRUSH.

FROM the point of view of exquisite coloring and beautiful sculptural adornment, the Temple of Music at the Pan-American Exposition will be the gem of the whole splendid Exposition group. Standing at the corner of the Court of Fountains and the Esplanade, where it strikes the eye as soon as the visitor enters the main court from the Triumphal Bridge, this building, with its ornate architecture and elaborate color scheme, will create a very favorable impression upon the eye. The fountains and statuary in this vicinity will aid in increasing the charming effect.

The color scheme for the Temple of Music has just been completed, and in the studio of Charles Y. Turner, N. A., in the Service Building, water color drawings can be

green note will be carried out, which will be noticeable especially in the trimmings of the windows and in the panels of green bronze.

The colonnades of the four façades will be inlaid with reds, which will serve to bring out the outline of the beautiful sculptural forms. The sculpture of the frieze on the building will be also richly inlaid with green and gold. The red tones of the building will grow lighter as they reach the dome, which will be one of the most beautiful features of the building and will be notable for its panels in blue and other tints harmonizing with the main color.

The interior decoration of the Music Temple will be somewhat similar in character to that of the exterior decoration, but having a distinctive characteristic of its own, and intended to harmonize with the interior architectural effects. The walls will be of red. There will be a combination of red for the wall color, with ivory trimmings and panels in green bronze. Ribs of ivory will run up into the dome, which will be of gold with a red field. The blue-green occurring in small quantities below will be used



seen, which show how the coloring is to be laid on the building, both without and within, for this is one of the few buildings of the Exposition which will be finished in staff upon the interior as well as the exterior. Both mural decoration and sculptural adornments will carry out the poetic ideas associated with the subject of music. In the color scheme the Director of Color has not so definite a medium in which to work as Isidore Konti has had in producing the sculptural adornments of the building, under the general supervision of Karl Bitter, Director of Sculpture. Notwithstanding this, Mr. Turner has succeeded in evolving a scheme which, as a whole, will harmonize both with the architectural and sculptural features of the building and the general purpose which the Temple of Music possesses.

Red will be the predominating color in the mural decorations, both without and within. This color will be the theme, to use a musical term, and will be played upon in various delicate and dainty ways. Ivory and gold will be perhaps most frequently used in connection with the tones of red. A soft red will be used for the body of the building and this will be accented with golden tints in the ornaments and by blues in the panels of the dome. As in the other buildings around the Court of Fountains, a strong

with striking effect above, strong reds and other hues contrasting effectively, and in portions of the architecture the effect will strongly resemble mosaic work. The panels of the dome, which is octagonal, will be treated in a striking and harmonious manner. Other noticeable features of the interior will be the organ screen and the stairways of the balcony, which offer fine opportunities for the architect and mural decorator. The lighting of the interior at night by electric lamps will bring out most effectively the brilliant coloring and will present one of the most artistic scenes to be enjoyed in connection with this whole Exposition, which will abound in things artistic and pleasing to the eye.

### Stender Song Recital.

MISS FRIEDA STENDER will sing in five different languages at her recital in Mendelssohn Hall, Friday evening (April 26), English, German, Spanish, French and Italian. The soprano will be assisted by the following artists: Miss Jessie Shay, piano; Miss Augusta Northrup, mezzo soprano; Dr. Franklin D. Lawson, tenor; Heath Gregory, basso; Arthur Laser, 'cello; Benjamin Monteith, organ.

## Music in Canada.

Articles incorporating the Associated Musicians of Ontario have been filed with the Provincial Registrar.

This evening (Wednesday) William C. Carl, of New York, will give an organ recital in St. Andrew's Church, Ottawa.

Applications for admission to the Toronto Mendelssohn Choir for the season 1901-1902 will be received by the chairman of the chorus committee, B. Morton Jones, or the conductor, A. S. Vogt. Mendelssohn's 114th Psalm, for double choir (Novello Edition, from page 29 to the end), has been selected as the "test piece."

Miss Genevieve Canniff, a talented Canadian musician, gave an artistic organ recital in St. Margaret's Church, Toronto, on the evening of April 16.

Arrangements are being made for the erection of a new opera house in Kingston, Ont. A. J. Small, of Toronto, will be the lessee.

The Russell Theatre, Ottawa, will shortly be rebuilt.

Frank S. Welsman, the well-known Canadian pianist, and Miss Heintzman, a promising soprano, gave a successful recital in Orme's Hall, Ottawa, on the evening of April 11.

The Art Hall, Sherbrooke, Que., was the scene of a performance of "A Midsummer Night's Dream" on April 10, the event being under the Ladies' Musical Club's auspices.

The Toronto Clef Club held its annual "Ladies' Night" on April 15, when the program's chief feature was a performance of Haydn's "Toy Symphony."

Miss Eva Plouffe's piano recital in Karn Hall, Montreal, on April 9, was attended by an appreciative audience. Miss M. Terroux and Prof. J. J. Goulet assisted.

Owing to the fire which destroyed the Russell Theatre, Ottawa's Amateur Orchestral Society has postponed its concert until May 8, when Dorothy Harvey, soprano, of New York, will take part in the program.

At the annual meeting of the Woman's Music Club in London, Ont., on April 11, the following officers were elected: Honorary president, Miss Graydon; president, Mrs. R. Muir Burns; vice-presidents, Miss Raymond, Miss Katherine Moore and Mrs. Charles B. Hunt; treasurer, Mrs. Tilley; assistant treasurer, Miss Bertha Hodge; secretary, Miss N. Green; assistant secretary, Miss Bessie Moore.

### Rebecca Wilder Holmes.

THE following report is from the Holyoke (Mass.) Transcript in regard to Miss Rebecca Wilder Holmes' appearance as violin soloist at the first concert of the Schubert Club, under the direction of J. J. Bishop, of Springfield:

"Miss Holmes' fame as a violinist is well known, and her appearance called forth much applause. She plays with exceedingly brilliant technic, and each number was given an artistic reading. The andante and allegro from Händel's Sonata in A were charmingly played, and the lighter numbers, including 'The Bee,' by Schubert, and Gavotte by Ries, bewitchingly played, proved delightfully refreshing. Miss Holmes received a tremendous ovation, and for an encore gave 'The Swan,' by Saint-Saëns."

### Echo Club Benefit Concert.

The Echo Club will give a concert at the Aschenbrödel Club house next Sunday afternoon, April 28, for the benefit of the sick fund. Leo Schulz, Max Bendix and Frank Hauser will present an excellent program.

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## Francesco Fanciulli.

**F**ANCIULLI, the musician and bandmaster, is an American by adoption, although an Italian by birth, having been born at Port St. Stephen, a small village near Rome.

He showed evidence of unusual musical talent at an early age, and when only nine he became a member of a philharmonic society composed of boys of the village, and within a very short time their instructor appointed him assistant leader.

A great Italian bandmaster, who heard young Fanciulli play, advised his father to send him to the Florence Conservatory to complete his musical education. He studied harmony, counterpoint and composition, and devoted himself to various orchestral and band instruments. He soon became a proficient performer upon the trumpet. So rapid was his advancement that at the age of seventeen he was awarded a diploma.

He entered into competition with thirty-five of the best professional musicians of Italy for the position of solo concert trumpet at the Royal Theatre, Pergola, where grand opera was produced, and was successful in securing the appointment. While at a student at Florence he acted for his teacher as assistant organist at several churches. At the close of his engagement at Florence he visited Rome, where he duplicated his successes, and afterward toured the country as cornet virtuoso, meeting with marked success.

After his tour he was recalled to Florence to accept the position of director of grand opera at the Goldoni Theatre, and afterward the Politeama and National. In the year 1876 he came to America.

His first engagement was as organist of St. Peter's Church, Brooklyn, and afterward of St. James' Church, New York. While here he met the great bandmaster Gilmore, who readily recognized his ability as a composer and arranger. Fanciulli was the first to write descriptive music, and so impressed was Gilmore with the young musician that he engaged him to write a series of that class of work, among which is "Gilmore's Band Tour of the Nation"; in the finale he blended in perfect harmony various national airs—"The Voyage of Columbus," "Trip to Manhattan Beach" and "Trip to Mars," which Gilmore, with his famous band, played throughout the continent, creating great enthusiasm everywhere.

His latest work of this character, "With Dewey at Manila," a descriptive fantasia depicting Dewey's achievement at Manila Bay, was first played by his well-known Seventy-first Regiment Band at a special concert given in honor of the Admiral at the Metropolitan Opera House, New York, during the Dewey festivities. He next visited Boston, where he conducted a short season of grand opera. Through Gilmore's recommendation and influence Fanciulli was appointed leader of the Marine Band at Washington, in which position he served five years, and at the expiration of his term obtained an honorable discharge. While there he brought the band to a high state of proficiency, and was instrumental in having the membership increased from forty to fifty-two.

At the close of his services at Washington he decided to come to New York, which afforded a larger field for his work, where his ability has been both recognized and appreciated. When he arrived in New York he was elected and appointed leader of the Seventy-first Regiment Band, and he has brought that organization to a standard of excellency. He is popular, and deservedly so. His well directed concerts at Central Park and Manhattan Beach have made him and his band famous. After all, it is public applause that is most grateful to a leader, and Fanciulli has attained it most rapidly. Fanciulli's ability as a composer is national. Besides his marches, patriotic music and compositions for bands and orchestras, he has written

many sacred works, masses, vespers, motets, and several grand and light operas.

His greatest effort is the grand opera "Priscilla; or, the Landing of the Pilgrims" (soon to be produced). He is at present at work upon an opera to be called "Melinchen." As a man Mr. Fanciulli is a genial, courteous gentleman, magnetic to a marked degree, and always ready to work for the exaltation of his art. He is patriotic and bears the distinction of being the only New York regimental bandmaster who volunteered to go to the front during our war with Spain.

## Herbert Witherspoon.

**H**ERBERT WITHERSPOON, the bass, has been exceptionally busy of late. On March 20 he sang the whole song cycle "Maud" for bass voice, by Arthur Sommersville, also the "Daisy Chain," with Miss Margaret Hall and Mrs. Seabury Ford, in Cleveland, Ohio, and achieved great success.

The following week he sang in "The Messiah" in Montreal, Canada, creating a sensation with the "Why Do the Nations?" His press comments also state that he created another sensation in Newark on April 11, at the concert directed by Frederick Voss at the Krueger Auditorium, receiving repeated recalls and encores. On April 16 he sang with the Amphion Glee Club in Hoboken, where he was equally successful.

Mr. Witherspoon is one of those singers who can be called on at a moment's notice for almost any of the works now before the public, as his repertory includes sixty oratorios, operas and cantatas.

Following are a few of his recent notices:

\*\*\* She shared honors with E. C. Towne, tenor, and H. Witherspoon, bass, both of whom made a very favorable impression. Mr. Witherspoon, indeed, created rather a sensation by his singing. He has a full, round voice, with both registers very flexible. He sang with the utmost ease. His fine presence added to his success. Mr. Towne also delighted the musically inclined people by his clear, high tenor notes.—Newark Globe.

\*\*\* Mr. Witherspoon has not been heard here before, but his fine bass voice and excellent method of using it created an excellent impression. \*\*\*—Cleveland Plain Dealer.

Herbert Witherspoon, the bass, possesses a fine voice, which he used with very considerable ability. He obtained some very fine effects, his chest tones being especially rich and mellow. His solo, "Why Do the Nations?" was sung with fine dramatic intensity.—Montreal Star.

## Carl Gralow and His Recent Triumphs.

**C**ARL GRALOW, whose splendid singing and fine personality have won him many friends here since his arrival from Berlin, Germany, some time ago, had two recent triumphs that deserve more than a passing notice. One was in "The Crucifixion," given on Good Friday last at St. Andrew's Church, Yonkers. He sang the bass part in the work with thrilling effect, and the other was at the Liederkranz Society, where he was the guest of honor on Wednesday evening last. Mr. Gralow's bass voice was never heard to better effect than on this occasion, and he not only had an ovation, but was elected at once a member of the club. Mr. Gralow has also been heard to splendid advantage at the musicales of Francis Fischer Powers, with whom he has studied since coming to this country. Musicians are agreed that a brilliant future must be his.

## Miss Norri's Western Tour.

**M**ISS MARGUERITE FREELING-NORRI, the contralto, is making a Western tour. The singer has also been engaged for six club concerts in Texas, and she will sing at Ouachita College, Arkadelphia, Ark., some time in May. Miss Norri will return to New York about the end of May.

## The Hay-Thompson Songs.

**T**HERE is a demand among all our best singers for songs with good English words. Heinrich Meyn was remarking on this fact when last in Washington. It is hard to find songs with good English words, and the English translations of German and French songs are so poor. The following newspaper clippings will show that the press is unanimous in praising the words of the "Three Songs," from Helen Hay's "Some Verses," music by Berenice Thompson:

The frequent use of labials in Miss Hay's poems makes them particularly suited for vocal enunciation. Ms, Ns and Rs are the delight of the vocalist, and he comes to grief over guttural sounds and such combinations as "ch," "th" and "z." There is an art in writing words for music, though it would be difficult to explain what makes a good "song poem." The last song of the three published, "Sleep, My Heart," was written by Miss Hay with the intention of having it set to music. In the first line, "Love is a broken lily," the singer is able to make the "attack" on the smoothest possible sounds, and there is the least possible hindrance to the production of a good tone on the vowels in each word. This detail of song writing is little noticed, and Miss Thompson, who set Miss Hay's poems to music, is the first person to call attention to its importance, though many song writers have followed the rule unconsciously.—New York Press.

The possibility of setting Miss Hay's poems to music has been more than once suggested by those who have heard her read them at entertainments for charitable purposes in Washington last winter. She has a full, rich contralto voice, and her poems had a peculiarly musical effect as she read them. It has been pointed out that her poems easily lend themselves to musical setting, because of her remarkable facility in writing words that are easy of enunciation by singers. The tone production is on vowel sounds, and Miss Hay is fond of using syllables which begin with labials. The last song, "Sleep, My Heart," which is the most nearly "popular" of the group, is a good example of her musical art. The accented syllables are placed in each line so as to correspond exactly with those in the same line of the next verse; the number of syllables is the same, and the sentiment expressed by the corresponding lines in each verse is similar.—New York Times.

Miss Hay's words are especially suited for enunciation in singing. The second of the group, "The Everlasting Snows," is a sonnet in its poetical structure, and Mrs. Thompson has displayed much musical ingenuity in composing appropriate music for it. The iambic pentameter of the sonnet and its peculiar structure (in divisions of eight and six lines) make very difficult its setting to music in either triple or quadruple time, but those difficulties Miss Thompson has overcome without apparent effort, so far as the musical effect is concerned.—Brooklyn Daily Eagle.

## Hannah & Hamlin Notes.

**G**EORGE HAMLIN, who was to have sung in Albany, N. Y., on May 2, has been released from that engagement in order to accompany the Thomas Orchestra on its coming Southern tour.

Charles W. Clark left for Boston last Sunday, where he is to sing on March 28 with the St. Cecilia Society.

Master Lloyd Simonson, the boy soprano, appears in a recital at Richmond, Ind., on Wednesday evening, March 27, under the auspices of the Woman's Musical Club.

Sue Harrington Furbeck, contralto, was soloist at a musicale given on Tuesday morning, March 26, at the Illinois Club, and is also engaged to appear at Aurora, Ill., on May 21.

Arthur Dunham, solo organist at Sinai Temple, will sail from New York on Saturday, May 4, for several months' absence in Europe, where he will combine pleasure with study. It is announced that his substitute at Sinai will be Mrs. Eleanor Fisher, well known as an organist and accompanist. Mr. Dunham will return about September 1, bringing with him a quantity of select new music, which will for the first time be available for organ recitals.

Charles W. Clark has been engaged to aid in the dedication exercises of a new church at Neenah, Wis., the last week in April.

The Apollo Club sang for the "Forward Movement" at the Fullerton Avenue Presbyterian Church on Thursday evening, March 28. Arthur Dunham presided at the organ.



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CINCINNATI, April 20, 1901.

**T**HEODOR BOHLMANN and Pier Adolfo Tirindelli gave the last of their series of seven historical recitals of sonatas and duets for piano and violin in the Recital Hall of the Conservatory of Music (Miss Clara Bauer, directress), on Tuesday evening, April 16. As usual, the elite of music connoisseurs had been attracted by a most interesting program, which this time presented works from the new German and the young American schools of composers. The former was illustrated by the Chromatic Sonata, op. 129, G minor (in one movement), by Joachim Raff, and by Richard Strauss' grandiose Sonata in E flat, op. 18. Raff's style in the work mentioned appears greatly influenced by Liszt, especially as far as modulation is concerned, which is of a striking boldness, but also in regard to form, as Liszt is to be called the inventor of the one movement sonata form. No one will hesitate to call Richard Strauss' gigantic Sonata, op. 18, the most complicated chamber music work ever written. The work in question was composed during the Meiningen period of Strauss, when Hans von Bülow still had a strong influence over the young musician. It shows the same style of writing as his magnificent piano quartet in B minor, which also was brought out for the first time by Mr. Bohlmann in Cincinnati in connection with the Bendix Quartet several years ago. This peculiar style, common to the Strauss Sonata and Quartet, may be looked upon in the light of a building out of Brahms' style in the direction of contrapuntal complication. But one would be badly mistaken to believe that poetical beauty and lofty contents had been sacrificed to the intricate features of the form. The second themes of the first, and especially of the last, movement are marvels of melodic inspiration, and the second movement, which is called Improvisation, is of such transcendental delivery of conception and of such novelty in method of musical expression that it certainly deserves to be termed an altogether "unique" piece of music. The stretta of the Finale seems to represent the limit of the "possible" in heaping up rhythmic difficulties in the ensemble of the two instruments. Messrs. Bohlmann and Tirindelli did themselves proud in executing this sonata, and a simply thundering applause rewarded their efforts.

The second part of the program represented the American composers with a charming Romanza, op. 23, in G major, by Templeton Strong, and with the scholarly written Sonata, op. 20, G minor, by Arthur Foote, which in the oboe movement and in the finale seems to have been suggested by the corresponding movements of Brahms' G major Sonata. All these works were first time numbers for Cincinnati, and the two gifted performers helped them to a splendid success. Upon general urgent request, this series of seven historical and international recitals will be repeated next season. It might be of interest to the readers of THE MUSICAL COURIER to see the names of the twenty-

four composers put together once more whose works were given a hearing in this series. Here they are:

Händel, Bach, Haydn, Mozart, Beethoven, Hauptmann, Schubert, Schumann, Brahms, Gade, Grieg, Sinding, Fauré, Saint-Saëns, Busoni, Bossi, Dvorák, Smetana, Tschai-kowsky, Goedicke, Raff, Strauss, Strong and Foote.

This has been the greatest chamber music undertaking ever planned in this city, and nothing of equal importance, with exception of the Symphony concerts under Frank Van der Stucken, is to be found in the musical life of Cincinnati. Messrs. Bohlmann and Tirindelli are entitled to thanks and congratulations from the musical community for their untiring efforts.

The first of the two song recitals to be given by pupils of Signor Lino Mattioli will take place in the Odeon Wednesday evening, May 1. We submit the program:

Duet, Calm as the Night.....	Goetze
My Love.....	Lieber
Aria from the Star of the North.....	Meyerbeer
A Woman's Love.....	Schumann
Serenade.....	Chaminade
A Song of the Dawn.....	Allitson
Sombrero.....	Chaminade
Aria from Simon Boccanegra.....	Verdi
For the Sake of the Past.....	Mattei
Aria from Il Pagliacci.....	Leoncavallo
Serenade to Don Juan.....	Tschai-kowsky
Quartet from Don Giovanni.....	Mozart
Misses Klarer and Cain, Messrs. Hubbell and Gantvoort.	

The next meeting of the Choral Union will be held at the regular hour in Smith & Nixon's piano rooms on next Thursday evening. Save one this will be the last meeting of the union this season, and a good attendance is solicited. At the final meeting at the invitation of Dr. Elsenheimer several well-known musicians will listen to the work of the chorus, and plans will be talked over for next season's work.

At the coming concert for the benefit of the German Widows' Home, to be given in the Odeon, several instructors of the College of Music will take part. Signor Albino Gorno's Scherzo, for two pianos, recently published, will be played by his brother, Signor Romeo Gorno and Dr. N. J. Elsenheimer. Dr. Elsenheimer's compositions, "Eventide" and "Angels' Lullaby," will also be given. The date of the concert is May 10.

Mr. Van der Stucken has departed for New York, from where he will soon sail for Europe.

A. J. Gantvoort left to-day for a short stay in New York.

Three of a series of four violin recitals by advanced pupils of Pier Adolfo Tirindelli were given the present week in the Conservatory Recital Hall. On Monday evening, April 15, Miss Cora Mae Henry appeared, assisted by Miss Martha M. Henry, soprano. Her playing is characterized by a great deal of temperament, and her technic is sure and clean. She gave proof of these qualities in her playing of two movements from Mendelssohn's Concerto in E minor, and in some first time numbers by Tirindelli, which the composer and teacher accompanied himself. Miss Martha Henry sang with repose and expression.

The second recital was presented by Matthias R. Oliver, who was assisted by Miss Frances Shuford, pianist, and Miss Laura Strubbe, soprano. Mr. Oliver's playing is maturing and gives much promise. He plays with warmth and intelligence. His numbers were a suite, for piano and violin, by Schuett; two movements from the Mendelssohn

Concerto E minor, and the "Fantasia Appassionata," by Viextemps. Mr. Oliver will continue his studies in Europe next year. Miss Shuford maintained a fine ensemble in the suite, and Miss Strubbe was in excellent voice.

Several other pupils of Mr. Tirindelli were heard to advantage in the third recital on Thursday evening, April 18. They were assisted by Miss Lola Bell Harris, elocutionist. Miss Daisy Mae Seiler played the first movement of Vioti's Concerto, No. 22, with a cadenza by David; Miss Ida Hossfeld, a romance and rondo by Wieniawski; Miss Francesca Nast, the Ninth Concerto of De Beriot; Mr. Oliver repeated the "Fantasia Appassionata" of Viextemps; Miss Cora Mae Henry was heard in the "Zigunerweisen" of Sarasate, and Miss Gretchen McCurdy Gallagher in the Ballade and Polonaise by Viextemps. A berceuse by Dunkler and mazurka by Wieniawski were played by Miss Seiler. All the work showed conscientious, careful training, and some of it decided talent.

The fourth will be a violin and piano recital by Miss Gretchen McCurdy Gallagher, violinist, and Miss Edna Strubbe, pianist, on Wednesday evening, May 1. They will be assisted by Miss Ada Ruhl, soprano.

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Among the younger members of the College of Music faculty who is drawing exceptionally marked attention to himself by reason of his artistic growth and steadily increasing maturity, is Ernest Wilbur Hale of the piano department. Mr. Hale was the pianist of the last chamber concert in the Odeon, where he appeared in the Rubinstein Trio. In it he showed a delicate sense of values and an admirable appreciation of the requirements of ensemble playing. Mr. Hale is carving out for himself an unmistakable individuality. On Wednesday evening, April 17, he assisted Edmund Alexander Hahn, baritone, in a song recital. Mr. Hahn gave proof of his interpretative facility, and Mr. Hale's piano numbers were the following: Prelude C minor, Rachmaninoff; "Hark, Hark, the Lark," Schubert-Liszt; Barcarolle, F minor, op. 30, Rubinstein; Fantaisie Impromptu, op. 66, Chopin. Mr. Hale contemplates a trip to Europe for rest and recreation during the summer.

The offer of Mrs. F. H. Alms to give \$100,000 for a memorial music hall in honor of her late husband, on condition that the College of Music be affiliated with the University of Cincinnati, was withdrawn by her this week, as the conditions placed could not be met, and any affiliation with the university could not be accomplished without disturbing the endowment funds and seriously impairing the individuality of the college. It is probable that Mrs. Alms' liberality to the college will assume some more practicable shape.

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Many of the musical people of this city are stirred up because of the several bands which have been engaged for the Pan-American Exposition. Cincinnati has not been honored with a single engagement. And this in spite of the fact that there are one or two bands in this city that have a national reputation, and whose fame broadcast ranks with the best of them. As there is likely to be a Cincinnati or Ohio Day at the Exposition, the commissioners ought to bear these facts in mind. It is not too late to mend their ways.

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Tuesday evening, April 18, an operatic concert was given in the Star Course of the Y. M. C. A. in Music Hall, by the Orpheus Club, under the direction of Charles A. Graninger. The club was assisted by Mrs. Hissem

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De Moss, soprano; Mrs. Adolf Hahn, violinist; Walter C. Ernest, tenor, and Edmund Hahn, baritone. The concert reflected much honor upon Mr. Graninger and the high standing of the Orpheus Club.

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In the reorganization of the College of Music faculty W. S. Sterling, for several years the assistant dean, was elected dean, and A. J. Gantvoort will take charge of the clerical and business affairs. Mr. Sterling's choice is a good one. He enjoys the fullest confidence of each member of the faculty, and is himself a man quick in action. Mr. Van der Stucken, the retiring dean, was elected honorary dean, and he will continue to have charge of the opera, chorus and orchestra classes. Mr. Van der Stucken is to be congratulated upon the splendid condition of the college, for which he is largely responsible and which he leaves to his successor. The high standard set at the college in all its departments is in indisputable evidence and is generally being recognized.

On Saturday evening, the 13th inst., the Ladies' Chorus of the Auditorium School of Music challenged public attention by its initial concert. Despite the inclement weather the hall was packed, and it is obvious this organization is coming in on a full tide of public approval. The chorus is well balanced, and the freshness of the voices was specially grateful. The attack was good and the ensemble excellent. The following program, under the direction of Charles A. Graninger, was given:

Blanche of Provence.....Cherubini  
Wanderer's Night Song.....Rubinstein  
Spinning Chorus (Flying Dutchman).....Wagner  
Rest Thee On This Mossy Pillow.....Smart  
Cantata, The Fairies' Isle.....Haynes

This last number is a beautiful composition and tuneful. The solo parts were ably sung by Miss Bessie E. Hendry, soprano; Miss Cora M. Blomberg, mezzo soprano, and Miss Pauline Loth, contralto. The chorus appeared to special advantage in the delicacy shown in the singing of the Rubinstein number and the dash and spirit in the Spinning Chorus. The chorus was assisted by Miss Flora A. Budke, soprano; William V. Deck, tenor, and A. G. Pfannkuchen, bass, in a trio, "Stars of the Night Shine O'er Us," Campana, which was beautifully presented, and a repetition demanded. Two violin quartets, Romanza and Tarantella, by Hellmesberger, played by Adolf Borjes, William Kern, Herman Hansen and Oscar Schath, proved interesting numbers. Miss Mary Grace Allnutt, a young miss beginning her teens, played with no little finish three piano solos—"La Piccola," Leschetizky; "Melodie" and "Valse Brillante," Moszkowski—and Master Gussie Palm evinced talent and taste in his reading of Etude No. 6, Heller, and Menuet, op. 149, Godard, and won warm applause. Christian W. Dieckmann was an efficient accompanist.

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J. Stuyvesant Kinslow, baritone, will be given a testimonial concert, under the auspices of the Cincinnati Concert Company, in Sinter Hall on Wednesday evening, May 1.

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Apropos of the Dayton Music Festival, whose glories have just passed into history, it is well to mention that over 100 voices of the splendid chorus were members of the old Philharmonic Society of Dayton. It will be interesting to present in my next letter a list of the important works which were given in the history of this society. Prof. W. L. Blumenschein was director of the society for nearly quarter of a century. He laid the foundation of substantial results.

J. A. HOMAN.



PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4230 REGENT SQUARE, April 20, 1901.

THE final concert of the Choral Society of Philadelphia excelled the most sanguine expectations of their friends, Berlioz's "Damnation of Faust" being given in a fashion that offered no uninteresting moment to the audience. This result must be a gratification to Mr. Thunder, whose tireless energy and capable leadership made success possible.

The soloists were Sara Anderson, who sang the part of Marguerite with the delicacy of thought demanded of the character. Nicholas Douty, as Faust, gave us a chance to hear again the beautiful quality of his voice. Max Heinrich, a most sardonic Mephistopheles, interpreted his part with his usual artistic excellence; Henri Scott, as Brander, made the most of that ungrateful part.

After a season that has greatly encouraged the management and guarantors by its unqualified success, the Philadelphia Orchestra gave its last concert on Friday night. The program was as follows: Raff's "Im Walde" symphony, Grieg's Piano Concerto in A flat and Tchaikowsky's overture-fantaisie, "Romeo and Juliet." The symphony was rather tedious in interpretation, but one's lassitude soon vanished under the magic spell of the nimble fingers of Mme. Carreño, who played the concerto. This wonderful woman held our undivided attention from the opening measures of the concerto to the final notes of her Chopin encore; her velvety pianism and powerful forte were like the contrasting sunshine and shadow of an April morning.

The "Romeo and Juliet" overture, an intricate pounding and clashing of all the instruments of the orchestra, suggested to the listener a wholesale mêlée of ghostly Montagues and Capulets in deadly strife.

At a concert of the Almuna Association of the Raymond Academy in Camden on Tuesday evening, April 23, two of Mrs. Ratcliffe Caperton's pupils will be heard. Miss A. Vansant, whose beautiful soprano voice I heard last winter, and a niece of William McDonald, Miss Marie Stone Langston, whom I have not heard, but the fact of her being a pupil of Mrs. Caperton is a guarantee of her artistic ability.

A concert will be given by Frederick E. Hahn, violinist, and Ellis Clark Hammann, pianist, on Tuesday evening, April 23.

On Thursday evening next the Manuscript Music Society will hold a meeting at which, among other compositions, a new anthem, written by E. M. Zimmerman, will be heard.

The Verdi memorial concert will be given on April 29, at which the Royal Marine Band, of Italy, will play. Two

of the soloists for the occasion are Miss Kathryn McGuckin and Miss Sara Cavanaugh, a young soprano of much talent.

DOMINGA LYNCH SOUDER.

## A Correction.

OFFICE OF THE CHRISTIAN SCIENCE PUBLICATION COMMITTEE  
FOR THE STATE OF NEW YORK,  
No. 143 WEST FORTY-EIGHTH STREET,  
NEW YORK, April 4, 1901.

Editors The Musical Courier:

I BEG you will allow me to correct the statement made in a recent issue of your paper, that the sad death of Charles Humphrey, leading tenor of the Second Baptist Church, St. Louis, was due to a "foolish study of Christian Science." I know the circumstances in the unfortunate affair, and assure you that Christian Science was in no way connected with the young man's dramatic ending. It is true Mr. Humphrey was healed by Christian Science about four years ago, and took class instruction about two years later, but he was not a Christian Scientist in any sense, and soon drifted away from what slight relations he may have had with the church. Only a few days ago he called on a gentleman, a friend and Christian Scientist, to whom he admitted that he had neglected to follow up his teaching, and said he felt sorry.

If Mr. Humphrey's mind was unbalanced, it was certainly not his study of Christian Science which induced such a mental condition, for two reasons. His application to and study of Christian Science were fitful and desultory, and for a number of months past he had not attended the Christian Science church. But above all, I know that a study of Christian Science could not result in insanity. The reverse is true. Many cases of dementia and insanity have been healed by Christian Science.

The calm understanding of God, as man's only Life, never unsettled reason, and that is what Christian Science is. There are too many professional singers, actors and public men and women who have received mental, moral and material benefits from Christian Science to attribute such a misfortune as Mr. Humphrey's to this religion.

Yours truly,

WILLARD S. MATTOX.

[The statement referred to appeared in this paper's regular correspondence from St. Louis and the above letter is cheerfully printed in reply.—Eds. MUSICAL COURIER.]

## Wheeler Students' Recital.

J. HARRY WHEELER gave one of his most interesting recitals on Wednesday evening. The students sang in a scholarly and artistic manner, and reflected great credit upon the thorough instruction of Mr. Wheeler. The program was as follows, with Miss Phebe Jefferson Kreider accompanist:

The Lass With a Delicate Air.....Arne  
Mrs. Helen Gordon Clark.  
The Lark Now Leaves.....Parker  
The Throstle.....Nevin  
Miss Phebe Jefferson Kreider.  
Under Thy Window.....Thomas  
W. Andrew Hemphill.  
Dream of an Hour.....Chaminade  
Miss Elizabeth Weller.  
Hindoo Song.....Bemberg  
Don Juan's Serenade.....Tchaikowsky  
Geo. B. Wick.

"In a Persian Garden," by Liza Lehmann, was given with this quartet: Miss Kreider, soprano; Miss Welsh, contralto; Mr. Hemphill, tenor, and Mr. Wick, bass, with Mrs. J. Harry Wheeler, accompanist.

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SAN FRANCISCO, April 15, 1901.

**T**HE social event of the week was the Charity concert given on Tuesday evening at the Hopkins Institute. The program given below was played and sung by well-known society people, amateurs who have made a serious study of music. Easily first was Mrs. Gustavus Arnold, whose musical studies have been conducted under the best European masters and whose residence in Berlin for some years brought her in social relations with all the leading musicians and composers of the day. Her voice is a full dramatic soprano, which shows not only the splendid training she has received, but also the musical spirit and feeling of the woman herself, the musical temperament without which a voice fails in its appeal to the feelings. Mrs. Arnold sang the Bruch number in a broad way that made it the most important number of the program, and her reading of the little song given as an encore was full of sentiment and feeling. Mrs. Arnold's accompaniments were played by Fred Maurer, Miss Hulda Anderson being the accompanist for the other numbers.

Liza Lehmann's "In a Persian Garden" is comparatively a novelty in this city, the entire cycle having been given only by pupils of H. B. Pasmore, it is understood. Owing to the sudden illness of Edgar Mills, the tenor part was taken by Mr. Bakewell at very short notice.

A list of those present would include the leaders of society in this city, who patronized the concert to the extent of nearly filling the Searles Gallery. A picturesque feature was sailors from the Seamen's Institute as ushers. The charities benefited must have received a handsome sum of money from the sale of tickets, judging from the large audience.

Piano Quartet, op. 47.....Schumann  
Miss Hulda Anderson, piano; Miss Ames, cello; B. G. Lathrop, violin; B. G. Somers, viola.  
Where'er You Walk.....Handel  
Donald de V. Graham.  
Solo for harp.....Old Irish, Welsh and Scotch Melodies  
Mrs. J. B. Casserly.  
Scene der Andromache aus Achilleus.....Bruch  
Mrs. Gustavus M. Arnold.  
Solo for cello, Le Cygne.....Saint-Saëns  
Miss Ames.  
Strophes Saphiques.....Brahms  
Le Chanson de Ma Mie.....D'Hardelot  
L. Van Linghem.  
Invocation.....D'Hardelot  
(Violin, cello and harp accompaniment.)  
Miss Agnes Burgin.

Selections from the song cycle, In a Persian Garden.....Lehmann  
Mrs. B. G. Lathrop, soprano; Miss Agnes Burgin, contralto;  
Mr. Bakewell, tenor; L. Van Linghem, bass.

Miss Ethel Grant, who appeared at the last concert of the spring exhibition at Hopkins' Institute last week, is

from Sacramento, and has studied violin for some years with Henry Heyman, with a view to making a professional career.

On Tuesday afternoon pupils of Mrs. Arthur Bridge will give a musical at her studio. Miss Korbel, Miss Cumming, Mrs. Frank Cramer, Miss Taylor, Miss Ackerman and Miss Campe are those who will take part in a very interesting program.

An art exhibition conducted by the California Club is now being held at the Mechanics' Pavilion, and concerts afternoon and evening are given by local musicians. The music is of a high order and attracts attention in spite of the interesting exhibition of "Arts and Industries." Miss Florence Doane, pupil of Mrs. Marriner-Campbell, was one of the soloists last week.

A quartet has been organized by Dr. Franklin Palmer for the purpose of making a summer tour through the interior. The members are Grace Davis, Xena Roberts, J. F. Veaco and C. J. Hughes.

W. Francis Gates, of Los Angeles, has been elected vice-president of the Music Teachers' National Association.

Hother Wismer, Daniel Sheain, Jr., and Miss Alice Dunn will assist at Miss Christian La Barraque's concert next Tuesday in Sherman, Clay & Co.'s Hall. Miss La Barraque is a pupil of Alfred Kelleher.

Pupils of E. Cruells, A. O. Eckman, Mrs. G. H. Wright, H. W. Patrick, E. S. Bonelli, Madame Ellen Coursen Roedel, Mrs. E. V. Whiteside, Mrs. P. O. Peterson and Gustave Wedel took part in the "special night" of the Music Teachers' Association of California on Wednesday.

On Saturday afternoon the final musicale of the Saturday Club of Sacramento for this season took place, when selections from Liszt, Schumann, Grieg and Scarlatti were given.

On Friday at the Convent of Notre Dame, San Jose, a musicale was given, the occasion being the graduation of Miss Winifrede McLaughlin, who received a diploma as a

harpist. Miss McLaughlin was assisted by Miss Flora Tiltgen on the Janko piano keyboard; Miss Emilie Aguirre, vocalist; Miss Hilda Wilcox, violin; Miss Maude Campbell and Miss V. Inigo, pianist, and Miss Ada Rhodes, organist.

Roscoe Warren Lucy was the accompanist at the Saturday evening concert of the California Club exhibition.

Letters recently received in this city give glowing accounts of the success of Alma Stencil, a young San Francisco girl who received her musical education from Hugo Mansfeldt. About six months Miss Stencil, who is only thirteen years of age, went abroad, and during the month of January appeared before the Imperial family of Austria at Vienna. The critics were unanimous in their praise, the universal verdict being that in the whole musical history of Vienna no such playing had been heard from a child of her age. Miss Stencil is now in Berlin studying with her former teacher Hugo Mansfeldt, who has recently located in that city. It is expected that next winter a concert tour will be undertaken by this gifted child.

A program of music will be given at the Century Club on Wednesday afternoon at 3 o'clock, consisting of vocal solos by Mrs. Stratton, piano solos by Miss Wilson, three trios by the Pasmore children and music by the German Zither Club.

A recital will be given at Hearst Hall, Berkeley, on Thursday afternoon, Mrs. Madeleine Pack Taylor playing an exceedingly good program. The recital is given under the auspices of Mrs. Benjamin Ide Wheeler. Mrs. Taylor is the wife of one of the professors at the university. She has studied with Barth and Moszkowski, and is also a graduate of the Royal Conservatory at Dresden.

Bert Georges, who is at home from New York, where he has been studying with Bjorksten, will give a recital in Sherman, Clay & Co.'s Hall some time during May, when Miss Grace Marshall, a piano pupil of Miss Elizabeth Westgate, will also appear.

On Saturday evening Mrs. A. Widmer Jones played the score of an opera she has just completed before a few friends at the residence of Mrs. Oscar Mansfeldt. The book of the opera is very clever; the lyrics are bright, tuneful and musical. As yet the opera is unnamed, but that is a lack soon supplied. Some professional singers who have heard the music and read the book predict great success for the work.

Richard Jose Ferrer, violinist, made his first appearance in Oakland on Tuesday evening. Mr. Ferrer has just returned from Europe where he has been studying in Brussels with well-known masters.

At Miss Elizabeth Westgate's studio in Alameda on Saturday afternoon the following program was given:

Sonata for Piano and Violin, op. 13.....Grieg  
Miss Westgate, Mr. Stewart.  
Songs—  
Spring.....Henschel  
Irish Folksong.....Foote  
Mrs. Carrie Brown-Dexter.  
Trio for Piano, Violin and Cello, op. 1, No. 1.....Beethoven  
Miss Westgate, Mr. Stewart, B. Frank Howard.

Miss Westgate's beautiful rooms were crowded with an audience that was delighted with the manner and matter of the program. The work of both Miss Westgate and Mr. Stewart is so well known and of such a high order that one is assured, whenever their names appear, of hearing a

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thoroughly musicianly interpretation. The Beethoven trio was particularly enjoyed on Saturday owing perhaps to its greater familiarity. Mrs. Dexter, whose recent return from New York has already been mentioned, sings in a most finished, artistic manner. She graciously sang two ballads after the program was concluded.

▲ ▲ ▲

April 29 is the date decided upon for the next concert of the Alameda Orchestral Society. The soloist will be A. Rodermann, flutist.

▲ ▲ ▲

Arthur Cunningham and Mrs. Grace Morel Dickman were the soloists at the Unitarian Church, Alameda, yesterday afternoon. Mr. Cunningham, who has just come to this city, has a good voice and has been engaged at the Tivoli.

## The Bach Festival.

THE diagram of seats for the Bach Festival will be opened to the public at the Moravian Publication Concern on Wednesday, May 1. During the first five days the sale of seats will be for season tickets only. Mail orders received previously or during the period of sale will be attended to promptly in the order of their receipt. Diagrams open for the sale of tickets for single days (two performances) on Monday, May 6, 1901. Mail orders will be attended to on the same day in the order of their receipt.

What will seem to many a novel feature of the festival will be the singing of the chorales by the entire audience, supported by the entire choral and orchestral forces and the organ. Some of these chorales are perfectly familiar to the congregation that assembles for worship in the Moravian Church. But to facilitate matters for those unfamiliar with them the melodies will be printed in the program books that will be used during the festival. It is needless to add that this participation of the audience in a part of the performance is quite in keeping with the original intentions of the composer, except that the audience was, more properly speaking, a congregation. For information in all matters relating to the festival, tickets, &c., address the Moravian Publication Concern, Bethlehem, Pa.

## Clara A. Korn's Compositions.

THE compositions by Clara A. Korn are being used in conservatories and music schools in different parts of the United States. Adolph M. Foerster, of Pittsburg, Pa., has given several recitals this season, and his programs included a number of Mrs. Korn's piano pieces. "Idyl" and a Gavotte by her, particularly pleased the audience. Mrs. Korn received a program last week from Miss Louise Lerch, head of a music school at Sterling, Ill., and one number was her Gavotte, played by Miss Natalie Wilbur. Mrs. Korn's songs are also becoming popular. "The Miller's Daughter" was sung at a recent musicale by Mme. Abbie Seldner Friedenberg and Mrs. Louis Schaup, has made a distinct success with "The Waltz Song," having sung it repeatedly before clubs and at private musicales.

## Gregory Hast.

THE English Ladies' Field in its issue of March 23 says of Gregory Hast, the well-known tenor who is coming to America in the fall for the purpose of making a concert tour:

Gregory Hast is one of the few singers we have who know the meaning of tone color—perhaps it is more correct to say that his power over his voice is such that he is free to use his imagination to the fullest extent. For it is a sorry fact that half the singers in the world with admirable voices who are condemned as ineffective and lacking in resource and expression are really, to use William Nicholl's words, "bursting with expression," and unable for lack of technique to give themselves full play. Certainly Mr. Hast's management of certain portions of Mrs. Bedford's "Daisy Chain" song cycle is a lesson to all young singers.

## Peck-Ensworth Song Recital.

MISS SARAH KING PECK, soprano, and George Ensworth, baritone, gave a joint recital last Thursday night in the Chamber Music Room of Carnegie Hall. Both of these young singers are progressing, and during their season have filled numerous engagements in and out of town. A large audience of fashionable people applauded the program, which was attractively arranged with English and German songs. The list certainly shows that Miss Peck and Mr. Ensworth have studied faithfully, and that both young people take their art seriously, as art must be taken if the exponents hope to succeed.

The program given by Miss Peck and Mr. Ensworth follows:

Duet, Come, Live With Me.....	Foot
Miss Peck and Mr. Ensworth.	
So Like Unto a Flower.....	Lucas
A Barque at Midnight.....	Lambert
Echo.....	Lord Henry Somerset
Daphne's Love.....	Ronald
O For a Burst of Song.....	Allison
Mr. Ensworth.	
Uebers Jahr.....	Bohm
Nächtlicher Duft.....	Roeder
Alinde.....	Schubert
Ungeduld.....	Schubert
Miss Peck.	
Adelaide.....	Beethoven
Mr. Ensworth.	
Duet, O That We Two Were Maying.....	Henschel
Miss Peck and Mr. Ensworth.	
Aria, Abscheid der Johanna.....	Tschaikowsky
Miss Peck.	
Marie.....	Franz
Ich grolle nicht.....	Schumann
Heimliche Grüsse.....	Von Flieitz
Anathema.....	Von Flieitz
Mr. Ensworth.	
Crossing the Bar (first time).....	A. R. Parsons
Nymphs and Shepherds.....	Purcell
A Song of Sleep.....	Lord Henry Somerset
Cherry Ripe (seventeenth century).....	Horn
O, Come With Me.....	Van der Stucken
Miss Peck.	
Duet, Parting.....	Niedlinger
Miss Peck and Mr. Ensworth.	

In the duets the voices of the young singers blended beautifully. Mr. Ensworth added "Loch Lomond" as an encore after his English group of songs. The baritone sang throughout with dignity and taste. Miss Peck, girlishly unaffected, sang with marked sweetness and simplicity. After her German group she added a pretty little German Cradle Song. The German accent of both singers is good, and they infused into their singing of the German Lieder the coloring or atmosphere that makes these classics effective.

In his presentation of Beethoven's "Adelaide" Mr. Ensworth revealed depth and dramatic insight. Miss Peck's big number of the evening, the "Jeanne D'Arc" aria, by Tschaikowsky was delivered with breadth and full understanding of the significance of the tragic farewell of the immortal heroine led forth to her martyrdom. Very sweetly did Miss Peck sing Albert Ross Parsons' setting to "Crossing the Bar." The composer, who was in the audience, was one of the patrons of the concert, of which the following is a complete list: Mrs. Alling Alling, Mrs. C. E. Ellis, Dr. and Mrs. Holbrook Curtis, Mr. and Mrs. William Curtis Demorest, Mr. and Mrs. Jacob Hess, Mr. and Mrs. Henry Thornton Imbrie, Mr. and Mrs. Edward W. S. Johnston, Mr. and Mrs. Joseph Palmer Knapp, Mr. and Mrs. James Warren Lane, Mr. and Mrs. Pierre de Peyster Ricketts, Dr. and Mrs. Arthur L. Root, Mr. and Mrs. Arthur J. Stewart and Mrs. Estella Stimpson.

Miss Peck and Mr. Ensworth are to be congratulated because they did not use the obsolete word "patroness."

"Patron" means a woman as much as it does a man, and may or should be used same as the words artist or author, applied to either sex.

## Fritz Kreisler's Tour Finished.

### Returns in January.

WITH the Boston Symphony Orchestra in Providence, Fritz Kreisler will finish his second American tour. It was successful, from a financial as well as an artistic standpoint, and the results have been gratifying both to Kreisler and his manager, Henry Wolfsohn. In some respects his tour has been almost sensational. He has played with the Boston Symphony Orchestra in every city visited on their tours excepting Brooklyn. His success in Boston was so enormous that he gave seven violin recitals there, and then there were demands for more, but Mr. Wolfsohn was unable to give dates because of other arrangements he had made for Kreisler. This past week, Kreisler was one of the stars at the Syracuse and Springfield festivals, he being engaged especially to play the Beethoven Concerto.

Kreisler will sail for Europe at the end of this month, and go direct to Berlin, though there is a possibility that he will touch London, to play at one of the Symphony concerts, for which Mr. Wolfsohn is now negotiating. Kreisler was heard will all of the large orchestral associations in the East and Middle West, as well as with the most important private societies. He was also heard in many entertainments given by the more prominent social clubs, both in this city and elsewhere. Kreisler is to return here in January next, under the same management. Although little has been done for the next season, Mr. Wolfsohn has already booked him for twenty concerts.

## Jessie Shay Plays in Paterson.

MISS JESSIE SHAY, the brilliant young pianist, played recently in Paterson, N. J., before a large audience. Her success may be gleaned from the following newspaper reports:

Miss Jessie Shay, a young woman of charming personality and admirable technic, gave at Orpheus Hall last night to the usual good-sized and musically representative audience the fourth and last of the series of piano recitals under the auspices of C. Mortimer Wiske's Paterson School of Music, Art and Language, and management of L. M. Ruben, of New York. The program has already been printed in these columns. Miss Shay was especially strong in numbers by Grieg, Raff and Saint-Saëns, and her execution of a left-hand study by Zichy earned great applause. She was twice encored, responding with a *bourrée* by J. S. Bach, and a dainty "Moment Musical" of her own composition.—Paterson Daily Press.

Last evening witnessed the conclusion of the series of piano recitals which have been given during the winter at Orpheus Hall, on Broadway, and it was the universal verdict that the last performance eclipsed its predecessors both from a point of brilliancy and artistic effort.

L. M. Ruben, assistant manager of the Metropolitan Opera House of New York, introduced to Paterson music lovers Miss Jessie Shay. Miss Shay during a long and arduous program demonstrated her ability to be ranked high as a great artist. In expression, modulation and execution she was the thorough musician. In a bit of eccentric playing, with one hand, Miss Shay captured the hearts of her audience by a *valse movement* by Zichy. The selections presented were of such variety as to test the ability of the player in many different schools. Chopin, Grieg, Saint-Saëns, Liszt, Moszkowski and Nicode were all represented in the program, and it would be difficult to say in which author the artist was most at home. Miss Shay possesses great grace of delivery, and the purity and decision of her efforts were commented upon.—Paterson Morning Call.

## Gerardy to Return.

JEAN GERARDY, the 'cellist, who recently left New York for an extended concert tour through Australia, is to return to America in November next under the management of Henry Wolfsohn. His tour will embrace trips through the South and to the Pacific Coast, though neither of these places will be visited until the spring. He will also make a trip through Canada.

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THE BERTHOLDY,  
WASHINGTON, April 13, 1901.

ANTON KASPAR is one of our local musicians who is achieving a reputation throughout the country. He is a violinist of rare ability and possesses a fine old instrument, which he knows how to play in the most charming manner. I want to speak of his excellent tone work. The tones which he gets out of his instrument are more mellow and finer in quality than the tones usually produced on this instrument. Everyone knows the slight edge which is heard in the tones commonly made on the violin by the best players when the bow is drawn across the string in an entirely faultless manner. It is the tone which we expect to hear from a violin. It is not a scrappy tone, for scrappy tones are the result of a mistake on the part of the player, but it is the recognized violin quality itself which has this edge to it, and which we naturally expect to hear whenever a violinist stands before us with his instrument in his hands.

Now the tone which Mr. Kaspar gets out of his instrument is different from this ordinary quality we are accustomed to. If you can imagine the ordinary violin tone, with all of that edge and thinness taken out of it and with the addition of the pearly quality of a flute and with resonant, vibratory lower tones, you will gain some conception of the satisfying sounds Mr. Kaspar extracts from his violin. The decision as to what is good and what is poor tone rests largely upon the same principles in the case of a violinist as in that of a singer. Singers aim for the perfectly clear, free, bell-like quality. As soon as there is an effort of the throat the tone is ruined. If there is the least edge about it, it is not a pure, good tone. It then suggests friction, not freedom. Something is rubbing, scratching, scraping against something else. It is then not peace, rest, perfection, but it is toil, unrest, disease and imperfection. So it is with the violin, and to my mind it seems that Mr. Kaspar reaches the highest results in this direction.

He starts soon on a Southern tour with Miss Carrie Bridewell and a pianist. After returning to Washington he will go abroad for the summer, studying in Paris while there, preparatory to his concert work for next season.

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"The reason why our musicians here do not get more engagements," said a lady who is in a position to know, "is that they will continue to sing and play at fashionable functions for nothing. One society woman in town told me that she never pays singers for their services, as they are glad of the prestige which comes to them, which, of course, is no prestige at all."

If the professional musicians would take the stand which Mrs. Browning and a few others have taken, there would be some hope for better prices and more engagements. Take commodities of any kind. Who voluntarily pays for what he can get for nothing? And who will pay singers and players, who will give their services gratis? The musicians who do this have no one to blame but themselves, and no sympathy should be shown them.

Mistakes Corrected.—In the issue of two weeks ago the first sentence should read "How many vocal students have found their professional careers checked—entirely ruined—by a few handclaps" (not handicaps). The sentence regarding Mrs. Ward's singing in one of the March numbers should have read "I was unable to hear her sing in this style." The song which I heard at this concert was Mrs. Beach's "Ecstasy," which is not a coloratura song, and thus not particularly adapted to Mrs. Ward's voice. I had hoped to hear her voice in coloratura singing.

◎ ▲ ◎

Mrs. Frank Byram's Easter Monday concert should hardly be criticized, as it was a choir benefit. Some very good work was done and there were a few bad patches also, although the good predominated. Especially good were the ladies' quartet, composed of Mrs. Bayly, Miss Dudley, Miss Houchen and Miss Wingate. Douglass Miller and Miss Amy Low sang the "Garden Duet" from "Faust," artistically, and Florence Stevens played her violin piece very well, indeed. James Mahoney, of the Lafayette Square Stock Company, was superb. He took the place of Charlemagne Kohler, A. M., who was called out of town by a death in the family. Miss Wieser, Mrs. Thomas P. Stephenson and the choir also participated.

◎ ▲ ◎

"At Roderick's request Allan sang to him of the fight, during which Roderick died." Who was Allan's singing teacher and what method did he use?

◎ ▲ ◎

Dr. E. S. Kimball is one of the long established vocal teachers of Washington who has turned out many fine singers, some now famous. He was the teacher of Lizzie MacNichol, and taught also Mrs. Florence Hill Hormess. His daughter Mary is considered one of the finest pianists in this section, being a pupil of both Moszkowski and Leschetizky. At the time of Seidl's death she had been engaged as soloist for one of the future Seidl concerts. Gabrilowitsch and Hofmann were both here this week.

WASHINGTON, April 20, 1901.

The Washington Saengerbund celebrates, beginning tomorrow, its fiftieth anniversary. The celebration will continue three days, and will include a grand concert, a ball and a banquet. There will be a chorus of sixty voices and a full orchestra, under the direction of Henry Xander, the musical director, who has composed a chorus with orchestral accompaniment particularly for this occasion. The words of the chorus were also written especially for this anniversary. They are by Frank Claudy, the president. The soloists are Charlotte Maconda and Franz Wilczek, and the program includes three orchestral numbers, three choral numbers, Mr. Xander's composition with orchestral accompaniment, two violin and two soprano solos, and an address in English and one in German.

◎ ▲ ◎

Miss Mary A. Cryder's methods of teaching sight singing at her class last Monday interested the writer, who observed that Miss Cryder makes a strong point of teaching absolute pitch. She divided the lesson hour into three parts, devoting the first to musical dictation, the second to some of the cone studies in two parts and the third to a three-part song—the "Lullaby" by Brahms. The members of the class are the Misses Edith and Maud Wetmore, Miss Hay, Miss Alice Hay, Miss Josephine Boardman, Mrs. Eustis, Miss Alice Lovering, Miss Robeson, Countess Marguerite Cassini, Miss Sara Todd, Miss McMillan and Miss Horstmann, some of whom have already departed for the summer.

Miss Sara Todd, one of the members of the class, has composed the music for a recent song. It is entitled "Shadows," and the words are by Elsie Gregory Jackson. It has a pleasing melody and is tastefully harmonized.

◎ ▲ ◎

On Tuesday the last Bischoff concert took place. The second part of the program was devoted to "The Prodigal Son," by the choir and quartet of the Congregational Church, and the first part contained miscellaneous num-

bers, among which were an organ solo by Dr. Bischoff and the D minor Saint-Saëns Concerto, with John Porter Lawrence at the organ and his pupil Miss Hope Edna Hopkins at the piano. Dr. and Mrs. Bischoff played the accompaniments. A marked improvement was noticed in the singing of Mrs. Hattie Meads-Smith, whose work was most praiseworthy.

◎ ▲ ◎

The Damrosch Society did some excellent work at its Wednesday concert, one of the best features being the clean cut phrasing which the chorus has cultivated under the direction of the leader. Miss Shannah Cumming was heard to best advantage in one of her encore numbers, for which she played most admirably a difficult accompaniment. McKenzie Gordon showed a good quality of voice, but he has a bad habit of rising on his toes and scales simultaneously and of always making his voice weep and the audience smile on the last lines of his songs. The accompanists were Mr. Winchester and Arthur Mayo.

◎ ▲ ◎

On Thursday Mrs. Florence Hill Hormess presented Howard Butterworth, Miss Bangs, Gertrude Harrison and Mrs. Wilson Young, her pupils, at a musicale at her home. They were assisted by Miss Kimball at the piano and Miss Lucas, violinist. One of the most charming features of the program was Sauzay's "Chanson Ancienne," which was sung by Mrs. Hormess, with a violin part by Miss Lucas. Mrs. Hormess has a beautiful mezzo voice of rich and vibrant quality, and the tones come without an effort. One of the proofs of the real excellence of her singing is that she sings well even when indisposed. The accompanist was Mr. Olmstead. Mrs. Young was enthusiastically encored, as was also Mrs. Hormess.

◎ ▲ ◎

Mr. Freeman gave an organ recital at Christ Church, Georgetown, this afternoon.

◎ ▲ ◎

Albert Gérard-Thiers is arranging to give in Washington the lecture which met with such success at the Waldorf-Astoria and other places.

◎ ▲ ◎

Miss H. Theodora Wight has probably been engaged as often this season if not more than any other contralto in town.

◎ ▲ ◎

The criticism of several concerts has been necessarily omitted, and on account of the excessive number those which have been reported are very inadequately covered. I should like to speak at length of the playing of Miss Kimball, Mrs. Graves and others.

BERENICE THOMPSON.

#### Tonkünstler Meeting.

THE members of the Tonkünstler Society assembled for their fortnightly meeting at 114 East Fourteenth street last Tuesday (April 16) evening. The program presented by Ludovic Breitner, the pianist, and the Bendix Quartet proved one of the most delightful heard of this season. The merits of these artists are well known, and the music played before their fellow musicians was of the kind that arouses intense admiration. Here are the compositions played:

Trio for piano, violin and cello (F minor, op. 65).....Dvorák  
Ludovic Breitner, Max Bendix and Leo Schulz.  
Suite for piano and violin (D, op. 44).....Schütt  
Ludovic Breitner and Max Bendix.  
String Quartet, Aus meinem Leben (E minor).....Smetana  
Arthur Friedheim will play for the Tonkünstler at the meeting on April 30 and Mrs. Friedheim will sing.

#### Van der Stucken Sails for Europe.

FRANK VAN DER STUCKEN, conductor of the Cincinnati Symphony Orchestra, and dean of the College of Music of that city, left for Europe on the Maria Theresa last Saturday, to be gone during the summer.

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## Old and New Counterpoint.

## I.

**I**N pursuing a regular music course it is well known that harmony precedes counterpoint. And in truth, no student could comprehend the intricacies of real counterpoint until the principles of harmony had been mastered. Yet the writer has been led by chronological data to remark the seeming paradox that counterpoint antedates harmony by about two centuries.

It is not difficult to account for this strange fact. In the time of Okeghem and Des Pres, human voices were equal, if not superior, to those of the present day; and since those composers wrote almost exclusively for voices, it is evident that their sonant means of expression were fully equal to the end in view. The mechanical implements of music were mostly crude fabrications, and instrumental virtuosi were unknown. Hence it was a matter of necessity, as well as choice, which compelled those early masters to write vocal music, and it was this custom of writing for voices which led to the inception of counterpoint. The first attempt at canon (which is independent of harmony) was, therefore, nascent fugal composition, *le premier pas*. The fugue form was of course then unknown, but the contrapuntal style, based upon some form of canonic imitation, was thus evolved by those proemial masters, Dufay, Okeghem, Des Pres, Gombert and their disciples, 1350 to 1520 A. D. Some of the masses and motets by Des Pres and Gombert contain fairly good examples of contrapuntal writing, because they rest upon a solid foundation—canonic imitation.

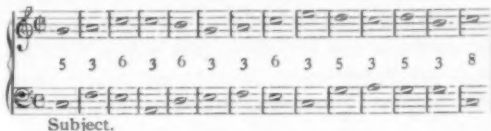
Unfortunately their classification of intervals was acoustical rather than æsthetic, more scientific than artistic, and this influence prevailed even in the time of Bach and Handel.

The lack of what we would term a definite tonal system did not militate so much against counterpoint as against harmony. But the inexorable rules and ascetic formulas acted as non-conductors to the current of musical inspiration and excluded all natural charm of expression.

Undue prominence was given the perfect fifth and its natural inversion. This and the first harmonic we find in Hucbald's "Organum." The same intervals were exploited by the great Italian theorist, Zarlino, and by the most eminent composers of the fourteenth, fifteenth, sixteenth and seventeenth centuries. The basic idea rests almost entirely upon acoustics, certainly not upon æsthetics. Zarlino, in confirmation of his theory (as old as Pythagoras), pointed to the harmonic series, and there, without doubt, the octave and fifth are most prominent. To prove that Atlas was turned into a mountain by Perseus, mythological chroniclers were wont to say, "And there stands the mountain to this day." But when we read that Venus metamorphosed Pygmalion's carved figure into living beauty, 'tis surely a prettier story. And so if the acousticians would eliminate from their harmonic series its impracticable dissonances and immutable fifths and evolve therefrom a rival to the Fifth Symphony or to Siegfried's "Rhine Journey," then we might be expected to bow down and worship their metaphysical god. But it is the old story of Science vs. Art, which I have already discussed in THE MUSICAL COURIER. I will therefore direct attention to another curious fact, namely, that theorists have continued to preach the same doctrine, which was enunciated by Des Pres and his disciples 500 years ago! Yet the intervening centuries must have wrought some progressive changes and development in the art of counterpoint, an art so complex that only a few musicians understand its intricacies. From the famous "Gradus ad Parnassum," by J. J. Fux (coveted by the boy Haydn) down to the present time, the counterpoint manuals have slavishly accepted and prescribed anew the old rules, known to Orlando Lassus and Palestrina. Marpurg added nothing new, except more elaborate examples; Albrechtsberger

was so dogmatic that the young Beethoven protested; Cherubini wrote his book under the influence of Marpurg, Padre Martini and Sarti, yet threw considerable light upon disputed points. Hauptmann, Haupt and Bussler made no material progress except in phraseology and illustration. (The work of mere compilers is not mentioned, because it has no claim to serious notice.) The more modern and ponderous work, by E. Prout, is undoubtedly an advance upon previous manuals of counterpoint. The well-known English pedagogue has industriously collated a great variety of examples, and he has endeavored to elucidate these in the verbal text. The work of classifying and systemizing the material must have required considerable time and attention.

But, while one praises the laborious care and eminent scholarship which Mr. Prout bestowed upon these volumes, it must be said that they are in several important respects illusive and disappointing. All that part devoted to simple counterpoint (and this in itself would make a medium sized volume) is comparatively worthless, and would better have been omitted. But all the other books give these useless exercises, and Mr. Prout merely followed precedent. Yet the truth is that students pass many months, and sometimes years, in working these examples to their solutions, and when this is done the student has no better understanding of the art of counterpoint than he has of psychomancy. Much time and patience are thus wasted, because the examples are essentially harmonic and do not in any sense illustrate the basic principle of counterpoint. This statement is apparently so radical that it will be disputed by many who read this disquisition. Therefore I quote one of these so-called contrapuntal exercises:



The upper part forms the alleged counterpoint, and this is given as a model. It is merely an uninteresting exercise in duophonic harmony. There is neither design nor consistency in the theme; nor is there any rhythmic arrangement or melodic outline. Hence, there is no inciting motive, and without motive all artistic labors prove nugatory.

I also quote one example in three parts:



This is harmony—all harmony; very simple, if not very good. It is manifestly improper to dignify this with the name of counterpoint, though three hundred years ago it might have passed as such.

Great numbers of these harmonic exercises are prescribed in the text books, and after the student has memorized the "rules" which enable him to solve the problem he is but little nearer to the goal than when he began the journey. Every wrong road is, at best, longer and more circuitous than the right road. Nay, a false premise, a superficial basis, is usually a sure omen of fruitless endeavor. Successful attainment requires that the main object shall be constantly retained in view, and if the student is to become a contrapuntist he must first of all be made to understand the underlying principles of pure counterpoint and what distinguishes it from harmonic chord progression. The distinctions are indeed so marked that frequently they appear in direct op-

position to each other. While harmony presents a classification and elucidation of tonal material as exhibited in chord formations, and shows how this material moves in masses, it recognizes these masses only as harmonic units resting upon the law of accord. The so-called discord of the dominant seventh is componently a harmonious unit composed of three duophonic accords. Hence it is no discord in the strict sense of that word.

But counterpoint does not rest upon the conditioned principle of accord. In fact counterpoint is the musical expression of opposing forces, and therefore its chief weapon is dissonance. Consonance is merely its shield in combat. Two opposing themes must be individualized by means of (1) dissonance, (2) opposite movements, (3) rhythmic contrast, dual measure sometimes being employed, as where Wagner sets the Siegfried motive in two-four against the Mime motive in six-eight time. I will cite a simple illustration from Mendelssohn, an accomplished contrapuntist. In the Duetto, op. 38, XVIII., there are two leading voice parts, representing a somewhat courtly lover and his lass. At first the voices are heard separately, in antiphonal style; earnest confession from the man answered by coquettish badinage from the woman. Finally when the two themes are combined in counterpoint they naturally dissonate, and thus preserve their distinct individuality. After the lady is persuaded from her disputations expressions, and both voices unite in singing the masculine theme (unisono) there is no counterpoint. When opposition is withdrawn and variance ceases the counterpoint also ceases, at least so far as the voice parts are concerned.

Every good listener who has heard Wagner's music dramas will remember the numerous combinations of motives proceeding simultaneously. Almost all these instances (except where a certain motive is applied as a premonstrator) illustrate the spirit of counterpoint. Siegfried's "Rhine Journey" and the final death pageant in "Die Walküre" may be mentioned as notable examples, but too extended to be quoted here.

Richter, in his work on counterpoint, attempts to reduce nearly all examples to a harmonic basis, and Prout devotes much space to the same purpose. This might be expected in view of the fact that both authors (and many before them) define counterpoint as "the art of combining melodies so that they will form correct harmony." This is worse than illusive; it is false doctrine, and thus their didactic structures rest upon superficial, insecure foundations. That part which treats of simple counterpoint, with the various numerical "species," is particularly uninteresting and unsatisfactory.

Prout's canon and fugue are much more commendable. In fact the smaller work on fugue by James Higgs is excellent. But the extended treatise on convertible counterpoint is almost interminable, especially since the theory of double counterpoint based upon inverted rows of figures is too conventional and musty to serve as an inspiration for the weary student. This, however, cannot be discussed at present.

A. J. GOODRICH.

## Huhn Concert To-night.

**B**RUNO HUHN begs to announce a recital of vocal and chamber music, to take place at the Gerrit Smith Studio, 142 East Thirty-third street, this evening, April 24, at 8:30.

The program will consist largely of works not previously heard here, and includes the G minor Piano Trio of Villiers Stanford, and the F minor Piano Quartet of Hubert Parry; also vocal numbers from the pens of Edward Elgar, Coleridge-Taylor, A. C. Mackenzie and Walford Davies. The artists who will appear are Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor; Heinrich Meyn, baritone; Franz Wilczek, violin; Jacob Altschuler, viola, and Karl Grienerauer, violoncello.

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SOMEONE in last Sunday's *Herald* suggests an apartment house to be devoted exclusively to the use of music students. What's the matter with Carnegie Hall apartments? It may be Pandemonium for the non-professional, yet it seems to please the teachers.

QUEEN VICTORIA'S tastes are being discussed by English periodicals. She is described as having said that a Rubinstein drinking song was not intended for wine, but tea. Perhaps the cables reported the name incorrectly. Mendelssohn may have been meant. But Rubinstein—tea—?

A COURAGEOUS lawyer in New Orleans has brought suit against a Carmelite convent whose bells ring continually. We always fancied that the order of the Carmelites was vowed to perpetual silence. The church bell is a nuisance in this noise-ridden country, and besides has no reason for existence.

AFTER remarking that Jean de Reszké needs a long rest—who does not?—London *Truth* gravely informs its readers that M. de Reszké appeared in London fifty years ago. It must have been in his nurse's arms, for his baptismal certificate gives 1850 as the date of his birth. And all this was copied in the *Herald*!

SAYS Mr. Finck in last Saturday's *Evening Post*: "Once more the decision in regard to the Brahms will has been reversed. The Vienna papers now say that the Oberste Gerichtshof has decided that most of the 300,000 florins is to go to the heirs, while the Gesellschaft der Musikfreunde and the Czerny get only 25,000 florins each, and the Liszt Verein at Hamburg nothing at all."

POOR Chopin! In his life he never made an attempt to compose an opera, and a half century after his death he is to be made the subject of one.

"Chopin" is the title of this new opera by a young composer named Orefice. The score is made up from the Polish composer's music. The text deals with incidents in his career. The opera will be sung at the Teatro Lirico.

THE report in the Brooklyn *Eagle* of the recent performance of Haydn's "Creation" in Brooklyn by the Haydn Choral Society described the basso as singing "On Mighty Pens," and the tenor as singing "With Verdure Clad." As these happen to be the two big soprano numbers in the oratorio, we can imagine the soprano (Miss Hoffmann), the basso (Dr. Dufft) and the tenor (Mr. Towne), enjoying a good laugh among themselves. No daily paper in the country publishes abler or more intelligent criticisms than the *Eagle*, but this applies only to the important concerts. The minor musical affairs are evidently reported by novices of the greenest sort.

The musical criticisms in the New York *Herald* frequently take a comic turn. Last week in a report of a musicale in that paper the writer stated: "Mme. contributed 'one' or 'two' piano solos."

How would it impress the readers of the *Herald* if the bright reporter had said:

"Mme. X. wore 'one' or 'two' gowns. Mr. B. ate 'one' or 'two' suppers. Mr. M. purchased 'one' or 'two' mansions on Fifth avenue'?"

There may be such a thing as being too literal, but a good deal of the musical reporting in the daily papers is not afflicted with that quality.

# 1,100.

WITH this issue THE MUSICAL COURIER achieves its 1,100th appearance as a musical newspaper. The reason for this is simple—if it had not been THE MUSICAL COURIER it would not have happened. The past twenty-one years in the musical life of America are literally strewn with wrecks of unmusical publications. A few planks here and there survive, as a warning how not to run a music newspaper. And the future will doubtless add to the number, for a music editor is born every hour—so the cynics say—and past experiences have no warnings for these earnest but misguided persons.

We have insisted many times that a newspaper to be a success must be run on a business basis, and not as the vehicle for vague and windy artistic idealisms. When you read in a so-called music newspaper that it is published for the sake of art, then make up your mind the scheme is wrong, that its few advertisers and subscribers are hallucinated and that the end is not afar. THE MUSICAL COURIER gives its readers and advertisers what they want; it is a plain business proposition, and for that reason we are able to announce this issue as our 1,100th.

### CONCERNING César Franck, the London *World* says:

We should not look on him as French; he was partly German, partly Belgian—and not of Flemish, but of Walloon extraction, and the Walloons, it should be remembered, are Celts. And it is owing to Franck's influence on the younger Frenchmen that we often say that the French music of to-day is not French at all. We need not blame ourselves or our concert givers too severely for this ignorance, because even in France his reputation has been of slow growth. When he died a leading Paris editor characterized him as a gentleman who played the organ, who looked like an avocat, was always in a hurry, always correct dans une redingote noire, and always wore des pantalons trop courts. He always lived "the world forgetting, by the world forgot"; so much so that they tell of him how at a dinner party once, when he heard people talking of Boulanger, he said that was a composer of whom he had never heard. There was in his nature more than a tinge of mysticism, yet that did not lead him to despair. He was, on the contrary, as I have been told by one of his greatest friends, "d'un optimisme immense, presque entêté."

### THE following appeared in the London *Musical Standard*:

"I have received some additional particulars concerning the death of M. Paderewski's son, which may be of interest, writes H. K. in the *Sunday Times*. His name, it appears, was Alfred, not Hippolyte, and he had just arrived at Heilanstalt, a watering place near Augsburg, Germany, to undergo a course of treatment at the hands of a certain Dr. Hessing, who has effected some remarkable cures of spinal diseases. However, before the treatment had been started, the young fellow died in his sleep from heart failure, and the sad news reached M. Paderewski at Bilbao just as he was about to start with his agent, Mr. Adlington, for Madrid. He at once ordered a special train, caught the 'rapide' for Paris at Bordeaux, and, traveling on to Augsburg, brought back the body of his son from there to Montmorency, near Paris, where the funeral took place on Tuesday last. M. Paderewski's future arrangements are not yet definitely settled. I am authorized, however, to contradict the statement made by Laffan's Agency that he will not play again in public for a year. Indeed, it is now more than probable that he will fulfill the engagements which had been made for the end of April and the month of May."



## THE RING AND ITS ANGLES.

"GÖTTERDÄMMERUNG."

V.

BEFORE Wagner had completed the scoring of "Siegfried", in 1869 he began to compose the music of "Götterdämmerung," the cause of this eager haste being accounted for by the fact that with King Ludwig's patronage plans for a Bayreuth were shaping themselves. It is not to be imagined from this that the composer's troubles were at an end—far from it, but his financial burden at least did not weigh so heavily as before and, his political exile over, he was once more in his beloved Germany, in close touch with his friends and the theatre.

"Götterdämmerung" opens with a prologue representing three Norns, daughters of Erda, who are spinning the thread of life. Of course, this is Wagner's opportunity for a recapitulation, but nowhere else in the Ring is the reviewing of events done with such poetic beauty; in addition one learns that the famous ash tree from which the haft of Wotan's spear had been cut has withered as a result of the mutilation, and the spring of wisdom which lurked beneath the tree become parched. Since Siegfried splintered the spear, Wotan ordered the ash felled and the fagots stacked about Walhall, where he awaits the doom of the gods. When the Norns endeavor to divine the future, the thread parts and they descend to the sleeping Erda.

Dawn breaks and shows the scene to be the Valkyries' rock; Brünnhilde and Siegfried appear, and, as George Bernard Shaw puts it, "have another duet." He is about to leave her in quest of adventure, swears eternal troth, accepts her horse, Grane, and in return gives her Alberich's ring as a token of faith. The curtain drops on their farewell.

A very expressive musical interlude, known as Siegfried's Rhine Journey, by means of its themes tells the audience that Siegfried's journey is down the Rhine and modulates cleverly into the first scene of the first act: The Hall of the Gibichung.

Seated at a table are Gunther, chief of the tribe, his sister Gutrune and his half brother Hagen. The latter sinister character—one of the most interesting of the entire list—is a son of Alberich by Grûnhild, Gunther's mother. Gunther and Gutrune are but flabby lay figures and it matters not from whence they derive, but Hagen shares with Wotan and Loge villainous honors and is the tool of Alberich, who still schemes for the possession of the ring.

Hagen arouses Gunther's desires by telling him of Brünnhilde in her nest of flame and proposes that Siegfried be waylaid, drugged, made to fall in love with Gutrune and win Brünnhilde from her rocky abode as Gunther's bride. At this moment Siegfried's horn call is heard echoing in the Rhine valley. Siegfried, hailed, lands and is made welcome.

During the ensuing conversation Hagen reveals knowledge of Siegfried's affairs, even informing him of the tarnhelm's power. Gutrune enters and offers Siegfried the drugged potion, which he drinks, becomes enamored of Gutrune and asks her hand in marriage. This potion of oblivion applies only to that part of Siegfried's life relating directly to the Brünnhilde episode—everything else is clear to him.

Siegfried and Gunther pledge comradeship "and at this opportunity," these words are Shaw's, "the old operatic leaven breaks out amusingly in Wagner. With tremendous exordium of brass, the tenor and baritone go at it with a will, showing off the power of their voices, following each other in canonic imitation, singing together in thirds and sixths, and finishing with a lurid unison, quite in the manner of Ruy Gomez and Ernani or Othello and Iago."

The hero, by aid of the tarnhelm, disguises himself as Gunther and proceeds to Brünnhilde's abode.

Gunther accompanies him to the foot of the crag, while Hagen is left to guard the hall.

The scene again changes back to the Valkyries' rock, where Brünnhilde is sentimentalizing over Siegfried's ring. In this she is interrupted by the sudden appearance of Waltraute, one of the Valkyrie brood, who comes to plead for the ring, repeating the triste state of affairs in Walhall already disclosed by the Norns; she has heard Wotan say that so soon as the ring is returned to the Rhinemaidens its curse will become void and the impending doom of all creation be averted.

It is obvious that by Wotan refusing Holda's apples he has become senile—even Solomon moralized in his old age—for the curse is only to be lifted when the ring comes again in Alberich's, not the Rhinemaidens', possession: Alberich's curse in "Rheingold" is clearly to this point.

Brünnhilde very sensibly refuses to part with the ring and Waltraute flees in dismay. Soon Siegfried's horn is heard and bursting through the flames is seen a stranger, who announces to Brünnhilde that he is Gunther come to woo her. She repulses and threatens him with the ring. Why she pins faith to the protecting power of the ring is not clear: it is only a love token from Siegfried. That she is unacquainted with its real power is apparent. In fact, the ring has lost significance, as it is of value only to those denying love, and of this class were not Siegfried and Brünnhilde. But Wagner had to keep the ring in view of the audience, because Hagen was planning to possess it, in whose hand it again would have become a power.

After a struggle Brünnhilde is robbed of the ring and utterly helpless retires to her abode. Before following her the stranger raises the tarnhelm to show that he is Siegfried in Gunther's disguise; drawing his sword, Nothung, he declares that its sharp edge shall this night separate him from Gunther's bride and then he joins Brünnhilde.

The second act opens with the river bank in front of the Hall of the Gibichung, where Hagen guards and dozes with his father, Alberich, at his feet; he tells what Hagen already knows and disappears when the latter swears to obtain the ring for him. The day breaks and Siegfried storms on, telling Hagen he has given Brünnhilde to Gunther and that the pair approach in a skiff. Gutrune appears and asks Siegfried for a recital of his adventures and details of the wooing of Brünnhilde. He answers in a lofty, indefinite manner, which to-day would satisfy not even the most unsuspecting of brides, and commands Hagen to assemble the tribe for the double wedding.

The clansmen welcome the arriving Gunther and his bride and the scene becomes one of wild disorder when Brünnhilde sees Siegfried. He, however, has no recollection of her previous to the night in which he wooed her as Gunther; and in reply to her question he proclaims her Gunther's bride. To this Brünnhilde vehemently answers: "You lie."

Now what is one to make of this? Brünnhilde has not forgotten the dreadful night in which she submitted to the stranger, nor has she thus far a way of knowing that the stranger was anyone but Gunther, for as such Siegfried had disguised and proclaimed himself. But the situation becomes even more tense.

Suddenly Brünnhilde spies the ring on Siegfried's finger and demands how he came in possession of it, adding immediately that this is the ring wrested from her by Gunther, the ring by which he married her. Gunther looks sheepish and says he gave Siegfried no ring. Then Brünnhilde corners Gunther to find out what he did with the ring taken from her on that night, and suddenly the idea of a disguise flashes across her mind, and she asserts that Siegfried, not Gunther, was the treacherous thief of the ring.

But Siegfried protests that he received the ring as booty from a slain dragon. Allowing the tender

hearted Wagnerians every other point, there is here no escape from the fact that Siegfried's memory has fled; only as regards Brünnhilde does the potion affect it.

Brünnhilde cries deceit, announces that Siegfried is her husband, and tells Gunther that also he has been betrayed. This Siegfried resents, and on the point of Hagen's spear swears that he has been faithful to his oath of comradeship, that Nothung the sword separated him from Brünnhilde on the night in question. Brünnhilde thrusts him aside and swears that Nothung hung on the wall. Siegfried in an aside to Gunther regrets that the tarnhelm did not disguise him sufficiently; he tries to laugh off the predicament, saying womanly rage will soon spend itself, and leaves the stage with Gutrune. The warriors withdraw from Brünnhilde, Gunther and Hagen; the latter stirs the others to active vengeance and offers to kill Siegfried. Brünnhilde consents and points out that save in the back he is invulnerable, she having made him so. How has she this power, being only a mortal? It is Wagner's last effort at a deification of his hero. The curtain falls as the three swear Siegfried's death.

The first scene of the third act is laid in the Rhine Valley, and three Rhinemaidens rise to the surface of the water to sing an alliterative song until Siegfried appears. Him they engage in conversation, begging his ring of him; he refuses, and they tell him of the curse which follows the possessor of the ring, accuse him of swearing oaths and heeding them not.

They swim away as Hagen, Gunther and the tribesman appear seeking a place to rest after the hunt. Siegfried is induced by Hagen to tell the story of his life, which he does concisely and interestingly up to the point of finding Brünnhilde in the rock. Here Hagen mixes another brew, which serves to restore Siegfried's memory, counteracting the first brew. He now drinks of this and confesses his first wooing of Brünnhilde. At this story Gunther starts up amazed, believing himself betrayed by Siegfried's duplicity; two of Wotan's ravens flutter away, and, as Siegfried turns to watch them, Hagen spears him in the back.

Siegfried falls, but recovers consciousness once more, and singing Brünnhilde's praise dies. To the music of the "Funeral March," the most tremendous musical episode in the "Ring," he is borne off by the warriors.

The final scene again shows the Gibichung Hall. Gutrune is anxiously awaiting Siegfried's return when the funeral cortège enters. There are wailings and recriminations. Hagen defends his right to murder, because on his spear Siegfried has sworn a false oath. Then follows a wrangle for the possession of the ring between Hagen and Gunther, during which the latter is killed.

As Hagen starts forward to seize the ring the hand of the corpse rises threateningly, like a semaphore! Of all melodramatic inanities this is the most ludicrous. But it serves its stage purpose; Hagen recoils in terror. Brünnhilde enters and waves Gutrune aside, denying her claim to Siegfried; then Gutrune, after cursing Hagen for advising the poison which made Siegfried forget, Brünnhilde, dies.

Brünnhilde orders a funeral pyre to be raised and Grane brought on, and then launches forth in her last glorious song, during which she defends Siegfried's character and blames the gods. She takes the ring from his finger, and after the corpse has been placed on the pyre she sets it aflame with a torch. Then, with Grane, she leaps into the fire.

The Rhinemaidens recover their ring, and when Hagen plunges into the water after it they drown him. The flames fire the Hall of the Gibichung, against the sky appears a picture of burning Walhall, consumed Loge and the Rhine overflows its banks.

Of course this last scene is utterly impossible to

realize theatrically. It never succeeds anywhere, but it serves Wagner's end: he disposes of his characters and brings the drama to a close.

"Götterdämmerung" is the most operatic of the Ring dramas, and in it the composer resorts to the conventional chorus. In the second act this song of the clansmen thunders out, "the drums marking the time with mighty pulses from dominant to tonic"—again the irrepressible Shaw—"much as Rossini would have made them do if he had been a pupil of Beethoven's"; and in the last act it stands as dumbly by as can be expected of any chorus and flinches not in the least with timbers burning and crackling about their heads and a river surging at their feet.

Fewer themes are originated in this drama than in any of the preceding ones, but then this is logical, for Wagner had the early themes to draw upon and utilize—which he did with astounding subtlety and overwhelming results.

Shaw finds "Götterdämmerung" inconsistent with the foregoing portions of the Ring, while Runciman asserts that "it is the logical outcome of the problem set in 'Rheingold,'" which is just but contradictory, since he, at another time, declares "Rheingold" to be "the superfluous drama."

The extent to which allegory may be read into the Ring is limited only by the bounds of imagination; and the attempt to fit it to the life of to-day is absurd, as we are not living in an age which knowingly allows a power to rest calmly at the bottom of a river simply because it is dangerous.

But why read allegory into it at all? Why not accept it at its true value: a peg for Wagner musical ideas? And finally why not cease proclaiming a great dramatist?

First and last Wagner was a musician. That he chose to becloud his reason with problems political and philosophic should not sway the final judgment of him, for, as his erstwhile friend Nietzsche wrote: "We modern men, we are the heirs of the vivisection of conscience and self-torment of thousands of years."

But as the musician he laughs criticism to scorn. And what was said of Carlyle's prose may be applied to Wagner's music: "Every thought with him is a shock, a stream of misty passion comes bubbling into his overflowing brain, and the torrent of images breaks forth and rolls on amidst every kind of mud and magnificence. He cannot reason, he must paint."

(Concluded.)

### A DEFICIT AT THE OPERA!

SO the Grau Opera Company lost heavily this season after all the orchestral hurrahing by the daily press! THE MUSICAL COURIER is sadly tempted to say "We told you so," but prefers to allow last Sunday's *Sun* to attend to the case. Here is the summing up:

"Maurice Grau and his stockholders are complaining bitterly of the effects of the high salaries demanded by the artists who yearly expect an advance and almost invariably get it without any corresponding increase in their own value. When Ernesto Tamagno sang last at the Metropolitan he received \$1,650 a representation, and his failure with the New York public was complete. He was popular in the cities outside of New York, especially in 'Il Trovatore,' which he will sing to the Leonora of Madame Gaski, in case his European engagements can be arranged to permit his return here. Of course, he will receive no such sum as he did six years ago.

"It was the amount paid out in salaries during the past season that led to serious loss for the first time in some years. Not before since the organization of the Maurice Grau Opera Company has the New York season resulted in a deficit. It would not seem that high salaries had been so influential in causing this unusual result as the unnecessary salaries paid to some artists. Miss Macintyre, for instance, got \$12,500 for her very meagre participation in the season. Mlle. Bréval received \$700 whenever she appeared, and Fräulein Scheff, who is now scarcely more than a name to the audiences at the Metropolitan, received \$1,500 a month. It is fair to say that she had never before in her

career received as much as that in four months. Jean de Reszke's compensation, in view of the fact that he alone among all the singers at the opera during the past year really attracted the public, seems not in the least degree excessive."

At last! High salaries! Foreign artists! Who are no artists! Who do not fill a Saturday night house! How familiar all this must sound to the readers of THE MUSICAL COURIER. For twenty years and more we have hammered at these obvious abuses in our operatic establishments, and in that time we have received some half-hearted support and much unconcealed hostility. And now the great metropolitan dailies, the *Sun*, *Herald*, *Times*, *World*, *Tribune* and *Evening Post*, are all girding at the high salary crime, at the outrageous waste of money! THE MUSICAL COURIER may fairly claim the credit of this victory.

### HELDENLEBEN IS RARE.

THE subject of the "Music of the Future," and all that it embraces, has been threshed over so many times that it almost seems as though the last word must have been spoken, were it not that the stupid attitude taken in regard to it is a proof that there is yet something to be said. And without a doubt something will continually be added to the varied literature on the subject until we are brought to a sudden realization of the fact that the "Music of the Future" has become, by slow degrees, the music of the present, and a certain period of time only is needed to bring it into the category of the classics.

Every work of art that is truly great passes through practically three stages. First it is "of the future." It is startlingly new; apparently daringly original (but only because it is new), and the average intellect regards it with distrust, if not with grave suspicion. Then, as it becomes familiar and the average intellect has a chance to catch up, as it were, with the idea that took such strides ahead of it, it is accepted with what involves at least a minute degree of appreciation. But only when it has stood the test of time is it rated at its true value, and then, if it is not found wanting, it becomes a classic. Having arrived at this stage, the average intellect has plain sailing. It is so convenient, and the most natural thing in the world, to shove all responsibility in the matter upon the broad shoulders of Consensus of Opinion.

A classic is a thing that everyone accepts with a certain degree of complacency having somewhat of patronage in it. The average man's attitude toward and acceptance of an acknowledged masterpiece in any of the arts just about amounts to this: "The world says you are great, has said so for some time, and so it must be true. Of course I would have appreciated you even had the world not already discovered your real worth, but since the consensus of opinion coincides with mine, so much the better for you."

Now we all know perfectly well that that same man's attitude would have been very different had he been brought face to face with a work of art which he was not aware the world had dubbed great.

Here is an illustration:

Scene: Metropolitan Museum of Fine Arts. Ignoramus looking at the pictures.

"What a horrible daub that one is!"

Art Connoisseur: "Why, don't you know that is a Corot?"

Ignoramus: "Is it?" stepping closer and looking at it critically. "Ah! Wonderful! Great! Beautiful!"

It is not to be supposed for a moment that the Ignoramus really believes what he is saying. Only his inordinate vanity has led him to take the step that will carry him a long way (so he thinks) toward being an A. C. himself, and it will not be long before we shall see him lead another innocent to the slaughter, and with his politely surprised yet somewhat disdainful "Why, don't you know that is

a Corot?" completely annihilate whatever of self-assertion and moral backbone the new Ignoramus may possess.

This is the reason why there is so little enthusiasm displayed about a new work of great importance. Each individual is so busy watching to see what his neighbor thinks that he forgets to give the subject in hand sufficient attention to enable him to form an intelligent conception of it himself. The easiest way out of it is to dismiss the whole affair with a shrug and say, "I do not appreciate it. It is beyond me."

The closing achievement of the last century in the realm of music that is worthy of being placed in the limited catalogue of great things is, of course, Richard Strauss' "Ein Heldenleben," which gave ample opportunity for the display of all the ignorance, awe, admiration and disdain that generally intermingle in the reception of a new work. It is not the purpose of this article once more to analyze a work that has already been so ably and justly criticised, but merely to emphasize the fact that it embodies in itself all that we can at the present time conceive as being characteristic of the "Music of the Future," for the simple reason that it is new and different from anything that ever has been or is now, but not different from anything that ever shall be. It is typical in every way of the natural trend that the composition of music is taking at the present time. Its bizarre effects, its complicated harmonies, its unique thematic workmanship, its remarkable employment of a much amplified orchestra; all these things are a proof of this. It has been accepted seriously and with interest by the general musical public, and with genuine appreciation by those who know enough about what has been done to understand the relative value of that which is going to be done.

Richard Strauss is the foremost composer in the world to-day. All the greater because the expression of his genius has taken a form that does not merely add, in however great a manner, to what has gone before, but unmistakably points out the road that musical composition is bound to follow in the future. He has crystallized into a definite form the vague, restless, "new" tendencies of the age, and for this especially we have to thank him.

### DR. FUCHS AND WAGNER.

NIETZSCHE has found a successor. His correspondent for so many years when he was waging deadly war on Richard Wagner, Dr. Fuchs, of Dantzig, is now attacking the great master of Bayreuth, and has selected for his object, "Die Meistersinger," and the libretto thereof. Dr. Fuchs is very much shocked at the language Hans Sachs uses to his daughter. No citizen of Nuremberg would, could or ever did speak as Wagner makes his hero speak. What does the musical cobbler say to poor little Eva: "Last night I promised to give you in marriage to the man who got the prize for the best song. If you do not like him you need not take him, but you must not marry anyone else for a twelvemonth." So she has to marry to-morrow the man she never saw before yesterday. The speech of Hans Sachs and his conduct are considered by Dr. Fuchs as a revelation of Wagner's character, whose chief object in all his life was "to disgrace the institution of marriage as it exists in Germany or to solve the problem of reform in the rudest and coarsest manner. In all his poems there was like a blood-red thread the brutal idea of prima vista marriage (including adultery), the expression of his own unscrupulous nature regardless of everything. And then when formulated by Wagner such an idea is no longer foreign but generic German." It is evident that at Dantzig young men and maidens do not fall in love at first sight.

It is to be hoped that Dr. Fuchs will devote his attention to Wagner's other libretti, which the Wagnerites are pleased to describe as poems. In them a critic may find opportunity for all his indignation,



and may denounce the love potion of the inflammatory Tristan and Isolde, the incestuous lives of Siegmund and Sieglinde, the profligacy of old Wotan and Siegfried's transubstantiation act on the hapless Brünnhilde. The latter business, by the way, has been used as a comic motive from Plautus Amphitryo downward and made countless generations smile. The absurdities of Wagner's plots have often been pointed out and have been defended by his partisans as being no more absurd than the plots of many other operas. Such defense, however, does not get rid of the inherent absurdities, inconsistencies and coarseness which are exhibited in his texts. The public neither knows nor cares anything about his plots; they regard his music dramas, to quote Dr. Fuchs again, "as a pantomime with music. Who that has had the good or bad fortune to make the daily acquaintance of such masters of form as Chopin, Beethoven, Brahms and Bach can bear this swimming, opalescent mollusk of music, such as Wagner in most instances is."

There is no disguising the fact that opera is a queer creation, especially in these days of unendliche melodie, which means endless vagueness, and that the plain people will have none of it. It is in vain the governments subsidize it and that the New York 400 patronize it now and then. But the world has gone beyond it, and in America, at all events, the stars in their courses fight against it.

#### UNPUBLISHED LETTERS OF WAGNER.

THE Berlin Wagner Society has issued an interesting brochure to commemorate the fiftieth year since the idea of a Festspiel and the plan of his work for four evenings entered the master's mind and were expressed in his letters, and also the twenty-fifth year since, in 1876, the first performance of the "Ring" took place in Bayreuth, and the twentieth year since it was produced in Berlin, under Angelo Neumann, in Wagner's presence. About the origin of the Festspiel much has been published, but still there are many gaps in the story. Some of these gaps the Wagner Society fills up by giving in its little pamphlet a number of unpublished letters of Richard Wagner during the period of gestation of his great idea.

In 1848 Wagner had written at Dresden "Siegfried's Death," and during his exile in Zurich he projected in 1851 another drama, "The Young Siegfried," the two to be played on consecutive evenings at an "original theatre" in Zurich. Meanwhile in 1850 he wrote his friend Uhlig, "Here I would build on a beautiful meadow near the town a rough theatre of beams and boards, and provide it with the decorations necessary for the performance of 'Siegfried.' Then I would pick out the best available singers for six weeks for Zurich, and gather together my orchestra. After the new year I would invite all friends of the musical drama to Zurich, and all that came should have admission gratis. After the third performance of 'Siegfried' the theatre would be pulled down and the score burned. To attain this I assure you is the hope of my life." But these "chimerical" wishes took another form when in the following year he added to his two dramas the "Walküre" and the prologue, "The Rheingold," and wrote to Liszt, "The production of my Nibelungen drama must take place at some grand festival arranged especially for its production." November 12, 1851, he wrote to Uhlig a letter, very much cut down in the book edition, "I cannot think of a performance till after the revolution. The revolution can furnish me with artists and an audience," and then when the revolution has brought to an end the then existing theatre system, he says that he will build a theatre on the Rhine, and after a year's preparation will produce his whole work in the course of four days. Wild as the plan may seem, he adds, it is the only one on which he stakes his life, his genius, his struggles. "If I survive its performance

I have lived nobly; if not, I died for something beautiful."

In 1852 he wrote to Liszt that he did not reckon on any performance, least of all in Berlin or Dresden; that he wanted not a metropolitan audience, but a gathering of friends, in some beautiful solitude far from the commercial pestilence of city civilization. In 1854 he wrote to Fischer, "For Easter, 1856, all is ready; the impossible is the question; the creation of my own theatre where I shall produce my work as a grand dramatic music festival before all Europe." Years had to pass before the impossible was realized. In 1863 he published the poem of "The Nibelungen Ring," and in his preface asked, "Where shall I find a prince?" In 1864 he found the prince in poor Ludwig II.; he hoped that in 1867 the performance would take place in Munich, in a theatre for which Semper drew the plans. Then came the intrigues that drove Wagner from Munich and his sojourn at Lucerne, where in 1865 he resumed his work on "Siegfried" from the second act, and in 1869 he began the "Götterdämmerung." In 1870 he wrote to Karl Klindworth, in Moscow, who was laboring at a piano arrangement of the "Ring" chiefly from his sketches:

APRIL 26, 1870.

To Karl Klindworth, Moscow:

DEAR FRIEND—Before all things I beg you when you send the piano arrangement of the second act [of "Siegfried"] to Schott, not to enclose the score, because he keeps back the scores from me (for corrections, as he says), and I intend the copy in my own handwriting for the king, and under all circumstances I do not wish it to be messed up in Mainz. Better—it just occurs to me—send the whole direct to me at Lucerne.

The tenor key is fatal. I forgot to mention the change to Schott. It may unfortunately still cause confusion.

For the third act you must wait a brief while, which will suit you, as your summer holidays soon begin and you will be making a journey. Only, for heaven's sake, do not go to Munich (where I hope the "Walküre" will always remain impossible), but come to Triebchen; there I will show you a good deal new, and perhaps give you at the same time a good portion of the third act of "Siegfried." In the instrumenting of it I have been compelled to interrupt the composition of the "Götterdämmerung," because it is quite impossible for me to pay attention at the same time to both works. From the beginning of June, I may—after completing the whole first act (with the prologue)—stop for some time, and then work rapidly to finish the score of the third act of "Siegfried."

Try to come to me. How goes it otherwise? Has my pamphlet "Ueber das Dirigiren" reached you? Geht es ihnen wohl, Bester!

Herzlichsten Gruss von Ihnen,

RICHARD WAGNER.

The first Wagner Society was formed in 1871 by Emil Heckel, in Mannheim, and in 1873 Wagner wrote to the president of the Berlin Wagner Society a letter now freely translated:

BAYREUTH, March 18, 1873.

The President of the Berlin Wagner Society:

SIR—I have received from you the gracious message which, by command of His Majesty the Emperor and King, was delivered to the president of the Berlin Society, devoted to the assistance of my great undertaking, regarding its request for the production of "Lohengrin" in the Royal Opera House, under my direction. To my sincere delight I gathered from this message that His Majesty was not really opposed to the fulfillment of the society's request, but considered that an unabridged performance of my work was at least for the present impracticable, and herewith regard must be paid to the report of the General Intendant of the Royal Theatre. I learn moreover that the mounting of "Lohengrin," in its proper form, is regarded as an undertaking requiring the expenditure of so much

time that the studying of new works, already decided on, especially of a "Hamlet," by Thomas, would be hindered thereby.

I am sorry to bear the blame of the disquiet of the Royal General Intendant caused by your request. When the honorable society, which gives distinction to my name by calling itself by it, claimed my co-operation in some concerts to be given with the imperial consent in the Royal Opera House, I declared how repulsive it was to me to be compelled to compile concert programs out of meagre fragments of my dramatic works, in order by this method, unfortunately the only one accessible to me, to arouse the sympathy of the public of the German cities for my greater undertaking. I declared, too, how, as we had here ready a well endowed real opera theatre, with all its resources, there was an absolutely spontaneous opportunity to use the performance of one of my operas, often given here, for the wished for object. I was informed, too, that if simply to arouse the interest of the public I wished to reserve the musical direction of my work, there would be no objection. The difficult point was that in this case I was compelled to declare that I was not asking to present my work to the Berlin public otherwise than in its unabridged, complete form. I believed that I was making no embarrassing demands likely to disturb the business of the Royal Opera, and was of the opinion that the question was the restoration of some omissions, which, assuming the good will of the artists, could in my view be effected by a few rehearsals.

Now there is thrown in my face the statement of the General Intendant that, presumably on the declarations of professional parties, a very considerable time (they spoke of six weeks) was required to reproduce my work in its true form, a statement that threw a terrible light on the character of the casual performance of "Lohengrin" at the Royal Opera. I was thus compelled to see that the success of my work with the Berlin public was due to the exertions of several men of talent, but not to a clear understanding of the author's intentions, which necessarily remained incomprehensible with the usual maimed versions.

It seems to me now the more difficult, after having got this insight into the defective nature of its production, to expose my work to this fate before the Berlin public. I believe that I can only gain in a true sense the indispensable sympathy of the first city of the German empire for my undertaking, if I can give to the public approbation hitherto manifested toward my works the direction indicated by the contemplated Festspiel in Bayreuth; only truly correct performances of my older works could lead the sympathy of the public in this necessary direction.

I have another reason which, in regard to my "Lohengrin," places me in a peculiar position to the Berlin court theatre. In the autumn of 1847 I came to Berlin with the special desire to be presented to His Majesty King Friedrich Wilhelm IV., in order to influence this monarch's judgment, by a reading of the poem of my "Lohengrin," if possible, in favor of the work, and thus to gain permission to present it for representation at the court theatre. It seemed to me that it belonged to those works to which the eyes of all who longed for a genuine revival of the German spirit were directed. My wish remained unfulfilled; it was impossible for me to reach the right quarter. On the other hand, it was like Weimar, where a great man, when every door was closed to me, made it his personal concern to bring my "Lohengrin" to the knowledge of the Germans. After it had advanced from this narrow birthplace onward, wherever it had a late and hesitating admission, I wish now to see it at home in the place for which it was originally destined, and in the form in which I had at first in vain sought to present it to the world.

It would be sad if the requirements of a repertory which requires, e. g., a "Hamlet" translated

from the French, and composed by a Frenchman, should still be opposed to my desire, while Chicago offered to build a theatre after my mind, and place it at my disposal for the performance of my works, and when lately a society in London made me the same offer, to conduct performances of my works after my own intentions in a theatre to be built after my plans. Perhaps it would not be the first time that foreign countries should teach us a feeling of propriety which in decisive cases is lacking in the representative rulers of German art. Even then it may be asked whether shame at least does not drive us into the right action.

I shall hope then that I do not deceive the expectations of my Berlin friends if I hold out a prospect to them of an uncurtailed performance of my "Lohengrin" as soon as it seems practicable. In this hope, &c., I remain,

Yours sincerely,  
RICHARD WAGNER.

## CIRCULATION.

**C**IRCULATION is the life of a newspaper. Over 300,000 people interested in music in America and Europe read this paper every week. There is no other publication on the globe that can be compared with it. The reproduction of the press notices of artists—this feature alone—makes THE MUSICAL COURIER an indispensable medium for the professional musician. And leaving aside all other features of the paper its universal and extensive circulation gives to musicians of all kinds opportunities to present their claims such as daily papers and other mediums cannot offer them.

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### Syracuse Music Festival.

**T**HE Syracuse Music Festival opened in the Alhambra, at Syracuse, last Monday, April 22, and was continued for three days, closing to-night with a grand concert. In all, five concerts were given, three evenings and two matinees. The conductor was Emil Mollenhauer, of Boston, with Tom Ward, of Syracuse, as associate conductor. The names of the artists and organizations participating in the festival follow: Fritz Kreisler, Miss Feilding Roselle, Mrs. Marie Kunkel Zimmerman, Miss Marie Nichols, Glenn Hall, Gwilym Miles, Evan Williams, Madame Schumann-Heink, Miss Sara Anderson, G. M. Stein, Van Veatchon Rogers, the Boston Festival Orchestra of fifty pieces; the Syracuse Festival Chorus, 300 voices; the Syracuse High School Chorus, 300 voices.

### Dies in a Saloon.

John McLachlan, sixty-four years old, who at one time had something of a reputation as a musical composer and organist, died from apoplexy in the saloon in Brooklyn on Saturday morning. McLachlan went into the saloon on Friday night. He sat in a corner writing musical compositions and humming softly until after midnight. When the bartender was about to close he noticed the man sitting with his head bowed on his breast. Going over to him he discovered that McLachlan was dead.

McLachlan was a Scotchman. He spoke English, French and Italian. He was eccentric, and lived on an allowance from his sons, who reside in Danbury, Conn.



### The Hills of Dream.

Across the silent stream  
Where the slumber shadows go,  
From the dim blue Hills of Dream  
I have heard the west wind blow.

Who hath seen that fragrant land,  
Who hath seen that unscanned west?  
Only the listless hand  
And the unpulsing breast.

But when the west wind blows  
I see moon lances gleam  
Where the Host of Faerie flows  
Athwart the Hills of Dream.

And a strange song I have heard  
By a shadowy stream,  
And the singing of a snow-white bird  
On the Hills of Dream.

FIOÑA MACLEOD.

**B**ALZAC says that man becomes bored with all things—even hell. So Wagner is getting upon my nerves these rain-sodden April days. We have heard too much of him lately, though I doubt not that the series of explanatory articles concluded in this issue will be of assistance to many who find the regulation libretto a labyrinthian diagram. Still hades must prove monotonous at times to the most determined Satan worshipper.

I know that Mr. Hale will sneer in his Botolph way when I say that I like the "Ring" better than I do the "Huguenots." Hunding, poor, old, deceived Hunding, is, after all, quite as interesting a figure as Queen Margherita with her trills and royal head-tossings. As for Brünnhilde, noblest Valkyr of them all, where can Meyerbeer match her? You will speak of her deceit—but was it deceit? Or, rather, was not her behavior justified by the shabby manner in which she was treated? She knew nothing of Hagen and his magic brews, and Siegfried's behavior, idiotic as it was, must also have been absolutely inexplicable to her. I know there are lunatics at large who have dared to venture the suggestion that Siegfried lied about the night he impersonated Gunther. But that notion would topple over the whole framework of the "Ring," topple over Wagner's favorite character and absolutely do away with the necessity of the potion of forgetfulness. It renders the character unsympathetic and Wagner knew enough to avoid that. Note the clumsy expedient of the draught, so as to explain Siegfried's apparent treachery! There never was any question of the thing—except, as I say, in the vague imaginings of the hair-splitters—for if Wagner had wished to create a faithless Siegfried he would have done so without leaving a doubt in the mind of his audience. And then there is the Volung's Saga to fall back upon for the structure of the story. Siegfried is a hero and heroes can never do wrong in the Sagas or old dramas.

There is about the elder Siegfried the atmosphere of the man by fate foredoomed. This is indicated at the moment when he drinks Hagen's fatal brew. With what memories of Brünnhilde does the gallant warrior grasp the drinking horn singing: "Vergäss ich alles was du mir gab'st." If there is any question about Siegfried's absolute helplessness

in the iron winds of an evil destiny and his sincerity later in denying Brünnhilde these lines should settle it forever. However, it is a question that cannot be raised without shattering the fabric of the story, and that we cannot do. For better or for worse we must accept Wagner's hero, *amnesia* and all, as his maker presents him.

Last summer musical London revived the conundrum, Did Brünnhilde lie? Why not? George Bernard Shaw, whose "Perfect Wagnerite" is as imperfect as are most treatises, sociological, scientific or religious, that attempt to prove a purely artistic question, is disturbed because some have argued that Brünnhilde, after losing her godhead, became a woman eager to avenge her wrongs. As Mr. Shaw rates the average woman higher than a pantheon of Junos, Venuses and Dianas, he therefore asserts that Brünnhilde advanced upward in the moral scale when she became woman. And we must always take G. B. S. seriously simply because he says we mustn't.

The facts in the case are not so terribly complex after all. For one thing the characters in the "Ring" are a sadly human lot. This there is no escaping. Wotan would be behind prison bars, spear and all, if he behaved to-day as he did some fifteen centuries ago. Even Brünnhilde is very womanly, womanly in her solicitude for the unhappy pair, Siegmund and Sieglinde, womanly in her disobedience of Heervater's command.

So the step toward loving a mortal, Siegfried, and becoming furious at his supposed treachery, is not a great one. That she knew Siegfried was her husband is demonstrated by the theme employed in the score of "Götterdämmerung," second act, as she utters the accusing words: "Er zwang mir Lust und Liebe ab." This theme is known as "Hingebungsmotiv" or motive of Surrender, and appears in its primal significance in the last scene of "Siegfried" when the youthful hero rapturously exclaims: "Birg meinen muth mir nicht mehr." Its enforced significance here is unmistakable. Brünnhilde refers to the night of her marriage. Gunther and his vassals believe her to be speaking of the night when Siegfried wooed her for Gunther. Lovely old shell game, isn't it?

Later, in the Immolation scene, when all the dark ways of Hagen have been made clear, Brünnhilde admits that the sword did divide Gunther's bride from his friend—and her husband. See vocal score, page 322, and find the clue of her deceit and her raging denunciations of her husband. Here the Valkyr sings "From his own true lady, only beloved, he shuts himself with his sword." This after her hot oath sworn at spear's end that the sword hung in its scabbard—note the symbolism, as the St. Botolph Club would say!—when Siegfried impersonated Gunther to win that weak brother a bride. In Reyner's "Sigurd," which I saw some years ago at the Paris Opéra, this idea is given scenic life, sword, couch and all, and no doubt is left in the mind of the spectator as to Siegfried's fealty to the bond of brotherhood.

The magic draught is of a curious kind. It only operates where Brünnhilde is concerned. Siegfried's memory is clear on the point of the ring and the tarn cap; but Brünnhilde and his marriage to her is a blank. It is not easy to enter into deep sympathy with this elder Siegfried. The potion explains everything, of course, yet for that very reason he is not a volitional being, but the victim of destiny. It is Brünnhilde who is the true protagonist. And even Siegfried's chemically induced love for Guttrune can hardly withstand the temptation of the Rhinemaidens, for he remarks in rather a jaunty manner, after the termination of his interview with them, "I must have promptly captured one of these pretty maids." *Mein Gott!* I wish that



he had. It would have forever stifled these burning enigmas.

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Is it any wonder, then, that Brünnhilde's rage led her to make statements she saw were misconstrued by the others? And remember that she referred to the particular night when Gunther waited beneath the burning mountain, while Hagen kept watch and ward at Gibichung Hall. This point is emphasized in the text. So we are forced to the conclusion that Brünnhilde knew, Hagen knew, and that this ill assorted pair allowed the foolish Gibichungs to labor under a delusion, dupes of a half truth.

Is there no meaning in the bitter alacrity with which Brünnhilde meets Hagen half way in the scheme for vengeance and Siegfried's death? And then the uncalled for statement that the sheathed sword hung upon the inner wall that night? Her deceit was only partial, a nice little white lie, though its effects were absolutely deadly.

● ▲ ●

However, this is but a minor psychological obstruction in the mighty main currents of the epic work. One is tempted to add—and a sentimental one. It does not either way affect the strength or validity of Wagner's noble portrait. She is a goddess become woman in the story; but from the beginning she is more woman than goddess, and that constitutes her unflinching charm and power.

● ▲ ●

These dry statistics demonstrate the impossibility of making every event, every motive, shipshape in the vast territory of the Ring. As it is, the system is magnificently coherent and cohesive, all things considered; the few *lacunae* are but testimony to the humanity of Richard Wagner.

● ▲ ●

I observe that Henry T. Finck is rearing on his hind legs about the Wagner casts for next season. There was a time, say, ten years ago, when I could not have sympathized with him. It was the orchestra then, the wonderful polyphonic sea that flows at the singers' feet. But now I know that Wagner wrote for the voice, wrote words to be sung, that if these words be stupidly sung—as they are by most Germans—the music-dramas become meaningless. The first act of "Tristan and Isolde" is the most wonderful first act in the world. Every theme, every bar, every verbal phrase is a necessary unit in the closely woven score. Ternina and Jean de Reszke—yes! But the others—*pouf!!*

If Wagner is not well sung, Wagner is mere sonorosity. He demands the greatest singers in the world. That is the reason—and this may strike you as a *non seq.*—I shall purposely miss the Ring at Bayreuth this summer. The names of the casts make depressing reading.

● ▲ ●

Here is a list of great ones who died on their birthdays:

Shakespeare, born April 23, 1564; died April 23, 1616.

Sir Thomas Browne, author of "Religio Medici," born October 19, 1605; died October 19, 1682.

Timothy Swan, composer, born July 23, 1758; died July 23, 1842.

Maria Taglioni, dancer, born April 23, 1804; died April 23, 1884.

John McLean Taylor, a nephew of Zachary Taylor, born November 21, 1828; died November 21, 1875.

St. John of God, a famous Portuguese saint, born March 8, 1495; died March 8, 1550.

John Sobieski, King of Poland, born June 17, 1629; died June 17, 1696. A great storm marked his entry into the world as well as his exit.

Moses, according to the Talmud, was born on the seventh day of Adar, and died on the same day, 120 years later, "his age being exactly the same length of time which Noah preached to the antediluvians."

Oliver Hazard Perry, the hero of Lake Erie, born August 23, 1785; died August 23, 1819, as his ship was entering the harbor of Port of Spain, Trinidad.

To this list Raphael is added usually, because he was born on Good Friday, 1483, and died on Good Friday, 1520; as Good Friday depends on Easter, which is a movable feast, this citation is not accurate, inasmuch as the first date was March 28 and the second April 6.

To this list of nine persons of all degrees of fame the name of Croizette must now be added.

● ▲ ●

Ossip Gabrilowitsch gave his farewell recital in Carnegie Hall last Friday night. The audience was large, and it applauded the talented young man often and loudly. His program, while being well arranged, did not greatly interest me until Paderewski's Variations, op. 16, were reached. This set has great poetic charm, Slavic charm, and Gabrilowitsch, a Slav to his toe tips, played them with beauty of tone and sentiment. He took those very stiff Brahms-Händel Variations with the greatest nonchalance; his technical facility is enormous. I liked some of them very much—I wish some other less repelling title than "Variation" could have been devised for them; they are not variations in the conventional sense, but genuine creations, each one.

Beethoven's E flat Sonata, op. 31, No. 3, with its interrogating motto, was given with absolute finish. The Scherzo was delightful. Of the Chopin group, the B major Nocturne, the earliest in that key, seemed the more sympathetically conceived, though the E minor posthumous Valse had its graceful side. Gabrilowitsch's own Caprice-Burlesque, op. 3, proved a brilliant piece, its middle section beginning in unisons, being Russian to the very earth. I purposely missed Rachmaninoff's arrangement for solo of a theme from Henselt's piano concerto. I am getting old and this sort of irreverence grates on my newly born ethical sense. I hear, however, that in this as in the tingle-tingle music of the Mendelssohn-Liszt wedding march that the Russian virtuoso played with great dash and power. He has been to me a most sympathetic artist and I am glad to learn that his American tour proved so very successful. *Kha! Kha!* come back to us Ossip, Malchik!

The lights had to be turned down before an audience given to cheering would leave the hall. In addition to his regular program Gabrilowitsch played Rubinstein's Barcarolle in G minor, Chopin's C sharp minor Valse, one of the Chant Polonais, Schumann Nachtstück, Dvorák's Humoresque and Raff's Rigaudon. He had to repeat the E minor Valse of Chopin and his own Caprice. Altogether the farewell of Gabrilowitsch was a brilliant one.

● ▲ ●

The Ralph Somerville Thompson who composed the pretty music for "The King of Pomeru" is a brother of Vance Thompson. This little play was given last Saturday night in the Carnegie Lyceum by the Triangle Club of Princeton. The libretto and lyrics were written by R. P. Swofford. Both these men are Princeton students, class 1901.

## Buck-Babcock Musical Receptions.

ON Sunday afternoon Dudley Buck, Jr., and Mrs. Charlotte Babcock gave the last of their musical receptions for this season.

These affairs have gained a just reputation for the high merit of the program offered, and Mr. Buck and Mrs. Babcock have gathered around them a coterie of people well known both musically and socially. Mrs. Babcock's charm as a hostess is well known, and Mr. Buck is fortunate in having her to receive with him. The studios are very attractive, and of goodly dimensions, but there has been such a constantly increasing attendance at each reception that now one has to be there in ample time in order to obtain a seat. The program for the fourteenth was as follows:

- Songs for tenor—  
Slumber Song (Masaniello).....Auber  
Mag da Draussen Schnee sich türmen.....Allitsen  
Dudley Buck, Jr.
- Recitations with music—  
Lesson with the Fan.  
Billet Doux.  
Miss Augusta Glose, assisted at the piano by Adolf Glose.
- Violin selections—  
Romance.....Svensen  
Mazurka.....Wieniawski  
Miss Ruth Small.
- Songs for contralto—  
There Was an Ancient King.....Henschel  
Enchantment.....Massenet  
Miss Lilian Carllsmith.
- Piano duet—  
Magic Fire Music.....Wagner  
Ride of the Valkyries.....Wagner  
(Arranged for four hands by Mr. Glose.)  
Miss Glose and Mr. Glose.
- Songs for tenor, Selections from the Eliand cycle.....Von Fielitz  
Dudley Buck, Jr.
- Recitation with music, Betsy Ross.  
Miss Glose.
- Songs for tenor—  
Recitative, Night Draweth Nigh Apace.....Dudley Buck  
Aria, Soft Sighs the Evening Wind.....Dudley Buck  
(MS. from an unpublished opera.)  
Dudley Buck, Jr.

In the two songs of Mr. Buck's first number he made a fine contrast. "The Slumber Song" from "Masaniello" was a beautiful piece of cantabile singing, while the vigorous Allitsen song was as hearty and breezy as one could wish.

Mr. Buck's second number was the Von Fielitz Cycle, given in response to numerous requests. He has made these songs peculiarly his own, and sings them with true dramatic feeling and rare finish. But it was in the last song of the afternoon that Mr. Buck really surprised his audience. He sang with a feeling, abandon and fire that were remarkable. Certainly he had an inspiration in his father's music, and well he might, for the aria was magnificent, thoroughly dramatic and full of melody. We would like to hear more of "Serapis."

Miss Ruth Small, Mrs. Babcock's pretty sister, played her two violin selections with fine tone, careful intonation and real spirit.

Miss Lilian Carllsmith, the well-known contralto, gave her two songs in good style.

In Miss Augusta Glose's recitations, with music, she proved herself a very talented young lady, being not only a clever member of Frohman's company, but also a pianist of ability. In the Wagner duets with her father we hear some almost perfect ensemble playing.

The many friends of Mr. Buck and Mrs. Babcock will be glad to learn that these charming affairs will be continued next season.

## Steinberg Is Cremated.

THE remains of Albert Steinberg were cremated last Wednesday morning at Fresh Pond, L. I. There were no religious ceremonies, his old friend F. D. Bailey making a few remarks. Flowers were sent by Jean and Edouard de Reszké, Mrs. Louis Fleischmann, Mrs. William Grevel, Mrs. Frida Ashforth, Mrs. Benjamin Bleier, and Theodore Stein. Present were William Grevel, Benjamin Bleier, F. D. Bailey, C. W. Willmoot, Theodore Stein, Mrs. Friedberg, an aunt by marriage, and the representative of THE MUSICAL COURIER. Of the vast army of singers, actors, instrumentalists and musicians generally, who courted the favors of the one time powerful *Herald* critic, not one appeared, not one made a sign. Thus runs the world away!

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ADMISSION DAILY. . . . .



BUFFALO, N. Y., April 12, 1901.

**M**

Y readers, of course, noted the typographical error in my last letter. It should have read musical treats during the Lenten season and not "trials."

Easter week brought us entertainments galore, but the most delightful event was the recital at the Twentieth Century Club by Hans Kronold. A large and enthusiastic audience greeted this artist. Hans Kronold's execution is brilliant; he produces a beautiful singing tone, and renders all selections with a wealth of expression.

Buffalo will always welcome this superior young artist.

Mrs. Laura Dietrich Minehan, contralto, and Miss Lila Burnet Wright, reader, assisted by Leroy Moon, violin; Miss Ella Holman, soprano; Miss Elinor M. Lynch, accompanist, gave a recital in the Twentieth Century Club March 28.

An organ recital was given at the Riverside M. E. Church by Chester Barker Searle, of New York, assisted by Mr. and Mrs. A. B. Pattenden, Howard Derrett and William Parks.

Little Olde Folks' Musicales was repeated Easter Monday evening, April 8, at 8 o'clock, in the Niagara Square Congregational Church by a chorus of thirty-five in costume, assisted by the quartet of the church; Miss Dill, elocutionist; Mr. Palmer, violinist; Mrs. F. M. Gilbert, accompanist.

Miss Ethel Hardy has been re-engaged as soprano soloist at the Asbury M. E. Church for another year. Miss Hardy will sing "Hosanna," by Granier, at the Easter "Evening of Song" to-night.

The First Church Quintet, composed of Miss Kate Tyrell, soprano; Mrs. Clara Barnes-Holmes, contralto; J. R. Williamson, tenor; Raymond O. Riester, baritone; George C. Sweet, basso; William A. Waith, director, assisted by Richard Fricke, 'cello, gave an "Evening of Music" at the University Club on Tuesday, March 26.

All of the above artists are best known in the city, and only words of praise can be spoken of the program, each number of which was given in a most finished and musicianly manner. The program was repeated at the home of Mr. and Mrs. Clements, on Delaware avenue, the following week.

March 28 Madame Blaauw, pianist, gave a very pleasing musicale for the benefit of the German Deaconess' Hospital and Home.

The assisting vocalists were the Misses Carbone (who possess remarkably beautiful voices), Mr. Odell and Mr. Nuno, who gave song cycles by Schumann and Brahms and two quartets by Arnold King, which had never been sung in Buffalo before, and proved exceptionally good. Julius Singer, violinist, played the Romance from Wieniawski's second concerto and a scherzo by Spohr in a very acceptable manner.

Easter Sunday the churches vied with each other to see who could furnish the most praiseworthy program.

At the Lafayette Presbyterian Church, Director Lund gave the choir the assistance of a string quartet, which added greatly to the effectiveness of the evening service.

Easter night the ninth orchestra concert was given at the Teck Theatre. The program was well arranged and received with generous applause. Miss Kate Sherbourne was the vocalist. Miss Sherbourne has a mezzo-soprano voice of good range and much power, but she does not display much temperament.

Far too small an audience greeted Edward Baxter Perry, the well-known blind pianist, last week, when this remarkable artist gave one of his educating lecture recitals. Blindness did not prevent this man acquiring a mastery of the piano, and he displayed a fine technic and proved his musicianship both in his interpretations and his interesting remarks.

The Chromatic Club (a ladies' afternoon musical club) is just finishing its first season's work most successfully.

This club counts among its members many well-known musicians, viz., Mrs. Choate, a pupil of Siloti; Mrs. Mickle, Misses Lynch and Showerman and Mrs. McLeod, pupils of Leschetizky; Mrs. Scott, violinist, pupil of the best masters in Boston and Germany; Miss Halliday, 'cellist, recently returned from three years of study in the Hochschule, Berlin; Miss Laverack and Mrs. Williams, both studying voice in Italy at present; Miss Lewis, recently from vocal studies in New York; Miss Hoffman and others of Miss Cronyn's pupils and other members.

N. G.

Ida Branth Dates.

This able violinist plays in Hartford, Conn., April 25, and at the Y. M. C. A. Hall, Harlem, May 8. She has had many excellent appearances this season.

## Sousa's Band.

### A Tremendous Ovation.

THE great popularity of John Philip Sousa was again demonstrated last Sunday night, when his band played to an audience that completely filled the Metropolitan Opera House. This concert proved the most successful ever given in New York by Sousa's Band. The enthusiasm of the audience was in keeping with its size. It is not doing violence to truth to assert that not once during the season just closed has the Metropolitan Opera House contained a better pleased assemblage of music lovers. Mr. Sousa and his men were given a veritable ovation. It was a sincere, a spontaneous tribute to their merits.

This most excellent scheme was presented:

Overture, William Tell.....Rossini  
Trombone solo, Love Thoughts.....Pryor  
Arthur Pryor,  
Excerpts from Carmen.....Bizet  
Soprano solo, Pearl of Brazil.....David  
Miss Blanche Duffield,  
Flute obligato by D. A. Lyons,  
Prologue, Paradise, from Mefistofele.....Boito  
Fantastic Medley, The Band Came Back.....Sousa  
Arabian Intermezzo, Zamona (new).....Lorraine  
March, Hail to the Spirit of Liberty.....Sousa  
Violin solos—  
Reverie, Nymphalin.....Sousa  
Elfin Dance.....Popper  
Miss Bertha Bucklin.

Introduction to third act of Lohengrin.....Wagner

This program gives but an inadequate idea of the concert, for the encores aggregated about a dozen additional numbers. The most important piece was the "Carmen" arrangement, which enabled the band to show what it could do with a heavy orchestral score. This performance brought out all the band's resources, and disclosed to the best advantage Mr. Sousa's abilities as a conductor.

"Hail to the Spirit of Liberty," Sousa's latest march, had to be repeated thrice before the audience was satisfied.



One of the most effective things was the "Fantastic Medley," by Sousa, entitled "The Band Came Back." This has been rewritten and much enlarged since it was heard here two years ago. The Wagner number brilliantly closed the concert.

The soloists shared the honors and won well deserved recalls. Miss Blanche Duffield was at her best. Her success was unequivocal. Miss Bertha Bucklin played with muted strings Sousa's "Reverie," giving a refined performance of a graceful and poetic composition. With the meaningless conceit of Popper (written for the violoncello) she was equally as successful. She brought out all there was in it. Miss Bucklin possesses the masculine qualities of strength and passion, blended with the feminine

## Three Songs.

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ones of tenderness and grace. She is one of the most promising of all the young women violinists.

With last Sunday night's concert the series of Sunday night concerts in the Metropolitan Opera House ended. Sousa's Band has resumed its tour, and will be busy until it returns to New York in time for the summer season at Manhattan Beach. At the close of this engagement Sousa and his men will again cross the ocean and invade the musical strongholds of the Old World.

### The Liederkrantz Spring Concert.

THE spring concert of the New York Liederkrantz, given at the clubhouse of the singing society last Sunday night, attracted a very large audience. Dr. Paul Klengel presented an excellent program, rather too long, but enjoyable nevertheless.

Arthur Friedheim played the Liszt Concerto in E flat major, and played it with marvelous virtuosity. The playing of this wonderful artist at this stage of his career illustrates the awakened soulful man over the undeveloped and impetuous youth. The fire now is mellowed by poetry and thought, and altogether the listener sits spellbound under the beautiful playing. Recalled with cheers and enthusiasm. Friedheim added the Sixth Rhapsody, by Liszt.

Karl Schlegel, the baritone, a pupil of M. I. Scherhey, showed marked improvement in the use of his noble voice. Besides singing an incidental solo in a work by Volbach, Schlegel sang "Abendgang," by Louis V. Saar, and "Es hat die Rose sich beklagt," Mr. Saar playing the piano accompaniments very artistically.

Despite the good singing by the Liederkrantz and the soloists, the Volbach work, "Vom Pagen Under der Königs-tochter," proved a commonplace composition. The soloists were Karl Schlegel, baritone; George Hamlin, tenor, and Miss Edith Chapman, soprano. Mr. Hamlin's finely placed voice and intelligent style were also heard to advantage in an Aria from Tchaikowsky's "Eugen Onegin." In the last half of the program, Miss Chapman added a group of songs in German and English.

The Liederkrantz choral numbers included "Waldweben," by Gustav Weber; "Abendlied," by Adam; "Beim Gewitter," by Krug; a Finnish Folksong, arranged by Dr. Klengel, and "Waldmorgen," by Reinhold Becker; the latter was sung with orchestral accompaniment and solo male quartet, Ferdinand Freytag, Dr. Toeplitz, Karl Schlegel and Fr. Bornemann. The work by Volbach was also sung with orchestra, and the ladies' chorus assisted the Maennerchor.

The orchestral numbers of the concert were the "Leonore" Overture, No. 3; a new Intermezzo, by Charles Becker, with horn solo, and a Slavonic Dance, by Dvorák. The horn solo was played sympathetically by Hermann Dutchke. Indeed, the Becker composition is a grateful and happy composition.

### Tenor Strong Busy.

THE tenor of the Fifth Avenue Presbyterian Church, Edward Strong, has been pretty busy for a new comer, some recent dates being: Concert at Grace M. E. Church; solo tenor in "The Messiah" at Northfield, Minn.; concert of the Mount Morris Baptist Church Choral Society; "Stabat Mater" at Grace M. E. Church, March 31; musicale of the New York State M. T. Association; musical tea of the Woman's Club; Presbyterian Union, Savoy Hotel. Some engagements for the immediate future are "Elijah," at White Plains, April 18; song recital in Boston, May 15; Chautauqua Lake Assembly, from July 3 to 17; Robert Hosea morning concert, Holland House, 23d inst.

### A Vivian Pupil.

GARTH BRISTED, a pupil of Mrs. Wadsworth-Vivian, is a young singer who is fast gaining laurels both for himself and for his teacher. He was soloist at the Apollo concert given at the Waldorf-Astoria last month. March 1 he took part in a concert at the M. E. Church, Huntington, L. I., and was specially engaged for the solo work in "The Crucifixion" as given Palm Sunday at St. Bartholomew's Chapel.

Mr. Bristed has a rich, sympathetic baritone voice which he uses most effectively, and shows a style particularly adapted to church and oratorio work.

## W. Legrand Howland.



LEGRAND HOWLAND, composer, singer and teacher, a musician of sound training and experience, has had an eventful and successful career. He studied composition in Berlin with Philip Scharwenka and vocal music with Felix Schmidt, head master of the singing department in the Berlin Hochschule.

After leaving Berlin Mr. Howland went to Milan and studied singing with Signor Morretti. Later he went to Paris and studied with Mr. Baar and Signora de Piccola, teacher of Emma Eames and Suzanne Adams. Thus it may be said that Mr. Howland is qualified to speak on the German, French and Italian methods.

For five years Mr. Howland served as musical director of St. Joseph's Church, Paris. His compositions first attracted the attention of the public when his oratorio, "The Resurrection," was first presented in New York by the



W. LEGRAND HOWLAND.

Church Choral Society. His second oratorio, "Ecce Homo," was first given at the Salle d'Harcourt, Paris. His third important composition was his opera "Nita," produced at the Nouveau Theatre, Paris. The title role was created by Miss Minnie Tracey. Among those who occupied boxes at this initial performance were the American, English and Austrian Ambassadors, and the diplomatic ministers from Denmark, Mexico and the Argentine Republic. The opera proved successful, and the fame of the composer spread.

After the performance of "Nita" in Paris, Mr. Howland, by invitation from the Princess of Monaco, visited Monte Carlo. A dinner was given at the Palace in his honor, and among the guests, besides the Prince and Princess, whom he met at the time, were Signor Tamagno, the tenor, and Isadore de Lara, the composer, also manager of the Opera House. Mr. Howland played portions from his opera, and de Lara accepted it, and "Nita" was produced at Monte Carlo on April 10, 1898. The same year the opera was produced at Aix les Bains. The "Ave Maria" from the opera is published by Ditson & Co.

Mr. Howland has now a fine studio at 98 Fifth avenue. He has large classes in opera and concert. During the summer Mr. Howland will enlarge his studio and build a stage, in order that his pupils may have the added advantage of a place for dramatic practice under the guidance of their teacher. Mr. Howland gave a concert in this city last week, a report of which will be found in another column.

A number of Mr. Howland's press notices are appended: "Nita," an opera by the young American composer, Legrand Howland, was given with considerable success. The "Ave Maria" was

greatly applauded, and Mr. Howland was obliged to appear before the audience, which gave him a real ovation. His music shows a quality rich and easy, with expressive melody, and is characterized above all by variety of color.—Paris Herald (dispatch from Monte Carlo).

### Monte Carlo—Eighteenth Classical Concert—Legrand Howland's Opera "Nita."

The great success of the concert was for Mr. Howland. The Prelude, "Ave Maria," love duet and finale were rich in melody, and sung with exquisite expression by Miss Minnie Tracey and Mr. Queyla. The "Ave Maria" had to be repeated. The duet, with its grand style and intensity, brought forth such prolonged applause that for the first time since the classical concerts have been given at Monte Carlo the composer was obliged, with his two interpreters, to salute the audience, who gave him a warm ovation.—Le Gaulois, Paris.

### "Nita," Opera by Legrand Howland.

This very interesting debut was received with unanimous applause, and permits the hope that Mr. Howland will rapidly take his place among our best composers. The "Ave Maria" and love duet were beautifully sung.—Paris Figaro.

Owing to the success of Mr. Howland's opera "Nita," given at the last two symphony concerts, Mr. Goundrey will mount the whole opera. He desires to show his sympathy for the young composer, being an American. Miss Tracey will be engaged, owing to her success.—Paris Herald (from Aix-les-Bains).

### Musical Salon Concert at the Astoria.

Undoubtedly the artistic success of the affair was Legrand Howland's selections from his opera "Nita."—MUSICAL COURIER, March 5, 1900.

### A Pupil of Mme. Von Klenner.

MRS. KATHERINE NOACK-FIQUE is one of Madame Von Klenner's most gifted pupils. She possesses a beautiful soprano voice, which has been admirably developed under the eminent New York vocal instructor's competent guidance. Charming personality, attractive stage presence and exceptional musical talent combine to make Mrs. Fique very popular. Her recent engagements have included the following events, the numbers sung by the soprano being given in each case:

March 21, Concert at the Dutch Arms, Brooklyn: "Tatters," Lane; "Oh, Were I Rich and Mighty," Loehr; "The Wild Rose," Bruckner; "A May Morning," Denza.

March 22, private musicale, Brooklyn: "Damon," Stange; Villanelle, "Dell' Aquila."

March 31, concert for the Hudson Hospital: "Dame Nightingale," Taubert; "A May Morning," Denza; "Hungarian Song," Fiqué; "Good Night," Rhenish serenade.

April 11, Fiqué recital, Brooklyn: "From Autumn to Spring," Fiqué; "The Angel," Rubinstein; "Estudiantina," Lacombe.

April 13, Harmonie concert, Newark: "Hungarian Song," Fiqué; "Lucia" sextet, Donizetti.

April 14, Brooklyn Quartet Club concert; Solos from the cantata "Fair Ellen."

April 15, church concert, Hempstead, L. I.: "With Verdure Clad," from "The Creation"; duet and four quartets.

During May Mrs. Fiqué will take part in the Jersey City Teutonia's performance of Lorenz's comic opera "The Treasure Diggers."

### Josef Hofmann to Return.

BEFORE sailing for Europe last Thursday Josef Hofmann, the pianist, signed a contract with Henry Wolfsohn to return to this country in November next for an extended tour. It will begin in New York and extend to the Pacific Coast, with visits to Mexico and a tour in Canada. His first New York, Chicago and Boston appearances will be with orchestra.

### Drury Gives "Il Guarany" May 6.

Theodore Drury will shortly present the opera "Il Guarany" at the Carnegie Lyceum, Fifty-seventh street and Seventh avenue. Mr. Drury is calculating upon eclipsing his effort of last year, and to support him he has in the cast Mme. Desseria Plato, Mr. Horner, Mr. Sheldon, Mr. Navaro and others. The piece was first produced in La Scala, Milan, in 1870, with great success. The story deals with the war between the Portuguese and Indians, and the scene is laid in Brazil, near Rio de Janeiro.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, April 20, 1901.

**C**HE Chicago Orchestra closed the season with a good program, but one entirely devoid of novelties, the least familiar number of all being the Tchaikowsky Violin Concerto, and which was given in a masterly manner by Miss Maud Powell that equaled any violin soloists of this season. The other numbers, being among the favorites in the orchestral repertory, need no further comment than that it was fitting that the three last numbers should be the following beautiful works: "Eine Faust" overture, Wagner; Siegfried Idyl, Wagner, and "Kaisermarsch," Wagner.

During the season 1900-1901 there have been presented for the first time twenty-seven works. Next season twenty-four matinees and twenty-four Saturday evening performances will be given in place of twenty-two as heretofore. Under this plan subscribers for season tickets receive the benefit of four concerts.

The regular attendants at the Friday afternoon and Saturday evening concerts will have a decidedly homesick feeling, but, nevertheless, the best wishes go with the orchestra for every success during the Southern and Western tour, and a pleasant vacation. And they are assured of a most hearty welcome upon their return in the fall.

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The testimonial concert tendered J. Allen Preisch, director, and Arthur Dunham, organist, the evening of April 17, was an artistic affair, embracing, as it did, such favorite soloists as Charles W. Clark, George Hamlin and Mrs. Aida Hemmi. The program contained:

Overture, Carneval.....	Dvorák
Prayer and aria, Die Freischütz.....	Mr. Dunham.
Pastoral, from the second symphony for organ.....	Widor
Die alte Mutter.....	Dvorák
Liebeslied.....	Mr. Hamlin.
Cantilene.....	Wheeldon
Melodie in E.....	Rachmaninoff
Vision Fugitive (Herodiade).....	Massenet
Scherzo, In Rome.....	Hofmann
Prize Song (Meistersinger).....	Wagner
Toccata, Fifth Symphony.....	Widor

Dvorák's 149th Psalm, translated from the Hungarian, op. 150, for orchestra and four quartets, was given in a way that was a fine musical treat, and reflected great credit upon Mr. Preisch, the director and basso of the Sinai choir.

Arthur Dunham, organist, played with his usual interpretation, and showed perfect command over the mechanical side of his instrument.

The artistic singing of Mr. Hamlin and C. W. Clark is

well known to all. Miss Ida Hemmi, soprano soloist of Sinai, sang "Hear Ye Israel," with orchestral accompaniment, and "Der Freischütz" with great dramatic power and expression, and an easy, natural way that demonstrates much latent talent. Her voice is pure in quality, and shows possibilities for both opera or oratorio.

The orchestration for "Hear Ye Israel" was arranged and sent from New York especially for this concert. The Studebaker Orchestra furnished the orchestral music, and acquitted themselves admirably.

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The important even of the first part of the week was the last of this season's concerts given by the Apollo Musical Club. The two works given were a cantata, "Hiawatha's Wedding Feast," by S. Coleridge Taylor, and Berlioz's "Te Deum." The tenor soloist for the occasion, Charles Gautier, and an additional boys' chorus of 300 voices, gave added enthusiasm to the constantly increasing interest shown in the Apollo Club from season to season. The contrast in the works could not have been greater. The cantata, a work arranged from Longfellow's poem, and forming the first of a cycle, "The Death of Minnehaha" and Hiawatha's departure, forming the other numbers, is a work of unusual beauty, in strong rhythmical contrasts and simple, natural tunefulness throughout. There should be no works composed without a meaning; a composer must be judged in the light of the times and surroundings which he wishes to musically portray. In this work one plainly has an idealized type of the red man and a touch of barbaric coloring, which makes the musical interpretation most fascinating.

M. Gautier was heard to best advantage in "Te Ergo" in the "Te Deum," that grand, dignified work of wonderful conception and arrangement. Mr. Wild's executive ability in controlling this vast body of singers in the difficult chorus numbers is known to all singers. The quality of tone was agreeable and intonation generally excellent. The sopranos and basses were firm and resolute. Good attention seemed to be paid this year to dynamic contrasts and more intelligence in phrasing. The phrasing was better carried out and the sentences more carefully punctuated and rounded than usual. However, the different parts did not seem always well balanced, so that the thread of the musical discourse was occasionally lost. The orchestra played with apparently better care than a year ago.

This year the club has 400 members, and about thirty on the waiting list. This year is the first in seven that the club membership has been full up to its limit. The club started as a Mannerchor of about forty members. The receipts for the last two years average, from all sources, from \$18,000 to \$20,000.

With regard to the plans for the coming season, there is no doubt but Mr. Wild will be re-engaged as director, but as to what the programs will be remains to be announced. For the thirtieth season they are planning the greatest musical achievement in the history of the club.

A recital by members of the faculty, assisted by pupils, of the Chicago Auditorium Conservatory gave the following program Saturday afternoon, April 20:

Flute solo, op. 22, Variations Brillantes (Du, du liegst mir in Herzen).....	Böhm
William Z. Cole.	
Recitation, Her First Party.....	Anon.
Miss Florence Chaiser.	
Vocal solo, Shadow Song from the opera Dinorah.....	Meyerbeer
Miss Dora Bartholdy.	
Piano solo, Concert Waltz in D flat.....	Wieniawski
Miss Fay Hill.	
Recitation, The Legend of St. Valentine.....	Baker
Miss Anna Rhea Hambleton.	
Dessileene Shepard, accompanist.	
Vocal solos—	
The Danza.....	Chadwick
The Sweetest Flower that Blows.....	Hawley
Frederick Warren.	
Violin solos—	
Cavatina.....	Laffey
Serenade.....	Pierre
Philip A. Laffey.	
Vocal solo, Nymphs and Fauns.....	Bemberg
Miss Delight Barsch.	
Recitation.....	Selected
Miss Ray Replogle.	
The Sword Dance.....	Master James Brodie.

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William Willett, who sang at the dedication of the Cathedral at Toledo, Ohio, met with the most flattering success. Monday, April 22, he sang at a musical recital in Kimball Hall.

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Although attended by a very small audience, the best recitals, from an artistic point of view, were those given in University Hall, Fine Arts Building, by Miss Elizabeth Harding, soprano, and Miss Josephine Large, pianist. The one of Thursday, April 18, at 2 p. m., had this program:

Der Lindenbaum.....	Schubert, 1797-1828
Der Wachtelschlag.....	
Suleika.....	
Haideerösel.....	
Andante from Sonata, op. 68.....	Schubert
Frühlingsnacht.....	
Waldeggespräch.....	Jensen, 1837-1879
Und schliefst du mein Mädchen.....	
An der Linden.....	
Rhapsodie, op. 79, No. 2.....	Brahms, 1833-1897
Sally in Our Alley.....	Carey
The Gap in the Hedge.....	Old Irish
Who'll Buy My Lavender?.....	German
Der Zeisig.....	Gounod

Miss Harding has a beautiful, clear voice. The Jensen selections were given in a thoroughly intelligent, musically manner; also the simple little melodies, with so much meaning in the quaint English words, were sweetly sung with a fine enunciation throughout.

Miss Large has a delicate touch, being complete mistress of bringing out an interpolated melody and singing quality in an instrumental selection. The Brahms and Schubert selections fully demonstrated this, as well as firm, clean touch in fortissimo passages. Miss Large seemed equally as much at home in the delicate accompaniments essentially necessary to bring out the best in some of the vocal selections upon the program, and in the afternoon performance showed she was an artist in every sense of the word. As an encore Miss Large responded with a selection of Schubert's, replete with beautiful harmonic changes and a dainty Scotch melody. Miss Harding repeated one verse of Gounod's "Der Zeisig." Another year these artists would add greatly to the enjoyment of a musical season, if they would appear in public more often.

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The following program will be given by the Chicago Mendelssohn Club, April 25:

Chorus of Vintagers and Boatmen.....	Bruch
The baritone solo by Frank H. Collins.	
Quartet, Messrs. W. Root, Vogelsang, McLain and McGaffey.	
Song, Adelaide.....	Beethoven
George Hamlin.	
All My Own.....	Juengst
Waltz.....	Abt
Aria, Dich, theure Halle, from Tannhäuser.....	Wagner
Miss Sara Anderson.	
The Toreador.....	Troter-Nevin
The solo by W. F. Holcombe.	

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Songs—  
O! Those Alone.....Carl Busch  
Go Not, Happy Day.....Carl Busch  
No Searching Eye.....Carl Busch  
(Dedicated to Mr. Hamlin.)  
George Hamlin.

The Shepherd's Farewell.....Storch  
The solo by Walter R. Root.  
Quintet, Messrs. Johnson, Vogelsang, Collins, Dr. Williams  
and McGaffey.

Songs—  
Bois épaïs (1683).....Lullu  
Under the Rose.....Fisher  
Les Filles de Cadix.....Tosti  
Miss Sara Anderson.  
Paul Revere's Ride.....Dudley Buck

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Miss Carolyn Louise Willard is meeting with the best of success in teaching, as well as as a concert pianist. Miss Bigelow, a pupil whom Miss Willard has had the training of since last October for Madame Zeisler, has made wonderful progress.

In regard to Miss Willard's playing and the standing she occupies with her teachers, we quote the following criticism by the director of music of the Mansfield (Pa.) State Normal College:

"We must take off our hats to Miss Willard's playing of Brahms. Never has the writer listened to his music with so much pleasure. The Rhapsody in G minor seemed like a splendid work full of many beauties, while the beautiful intermezzo, founded on a Scotch lullaby, was charming. The same beautiful playing was found in Moszkowski's 'Elu Automne'."

"Her technic is clear, her touch very sympathetic, and her phrasing always natural and tasteful. I consider Miss Willard an able pianist. ERNEST JEDLICZKA."

"Her playing is characterized by excellent technic, temperament, musicianly phrasing, an agreeable touch and artistic coloring. FANNIE BLOOMFIELD ZEISLER."

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On May 2 in the Recital Hall of the Auditorium, a recital will be given with the following program:

Sonata, piano and violin, op. 57.....Dvorák  
Clara Cermak and Edna Crum.

Piano Bohemian Dances.....Smetana  
Slepecta.  
Furiant.  
Clara Cermak.

Violin Legende.....Wieniawski  
Edna Crum.

Vocal—  
The Pretty Creature.....Old English  
My Lady's Bower.....Hope Temple  
Long Ago in Old Alcalá.....Messenger  
Frederick Warren.

Piano—  
Auf Flugeln des Gesanges.....Mendelssohn-Liszt  
Soirées de Vienne, No. 6.....Schubert-Liszt  
Rhapsodie, No. 13.....Liszt  
Clara Cermak.

Violin Rondo.....Vieuxtemps  
Edna Crum.

Piano, violin and vocal—  
Elegie.....Massenet  
Misses Cermak, Crum and Mr. Warren.

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An interesting recital was given by the pupils of Mrs. Anna Spanuth at her residence the evening of April 20, by Misses Minnie Newberger, Elsa Breidt and Mamie Frank. Adolf Loeb, violinist; Julius Heldmann and Master Willie Heffen were the assisting talent. Mrs. Julia Waixel was the accompanist for the evening.

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Tuesday evening, April 9, in Kimball Hall, a dramatic performance was given by the pupils of the Gottschalk

Lyric School, under the direction of Mr. and Mrs. Will W. Miller.

"In the Eyes of the World," a play consisting of one act; scene, bachelor apartments of Richard Carlton, and time, the present, had for characters and impersonators:

Richard Carlton.....W. J. Parker  
Lord Wilfred Pontefract.....James H. Higgins  
Horatio Parr.....Robert E. Price  
Wilks.....George Phillips  
Lady Mabel Wendover.....Miss Alice L. Boettiger

The second part of the evening's program consisted of a two-act farce entitled "American Fascination." In this the characters and impersonators were:

Edward Ralston, a promising young American, half owner  
of the Sierra gold mine.....Sylvester A. McCartney  
Chauncey Ogilthorpe, his partner, second son of Lord  
Doncaster.....Ted F. Short  
Mrs. Ondeg-Jhones, an admirer of rank.....Winifred Marshall King  
Sierra Bengaline, her niece, a prairie rose.....Miss Anna Burke  
Lady Guinevere Landpoore, an English primrose, daughter of  
the Earl of Paynaught.....Miss Sevilla E. Wentzel  
Scene—Drawing room of Mrs. Ondeg-Jhones' residence, 900 Fifth  
avenue, New York.  
Time—The present.

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Under the direction of Mr. D. A. Clippinger, Saturday evening, April 27, in Kimball Hall, a song recital will be given by Mrs. Collins F. Huntington and Allen McCampbell. Arthur Dunham will be accompanist for the entire program, as follows:

Duet, Gondoliers, op. 38.....Henschel  
Songs.....Franz

Eventide.  
Now, Welcome, My Wood.  
Hunting Song.  
Marie.  
Dance Song in May.  
Go Fetch a Flask of Sparkling Wine.  
Mr. Campbell.

Songs.....Rubinstein  
The Tear.  
My Heart Is Right With Thee.  
The Rock.  
Just as the Lark in Ether Trills.  
Good Night.  
The Witch of the Forest.  
Mrs. Huntington.

Songs—  
Absence.....Little  
Irish Folksong.....Foote  
If Love Were Not.....Read  
Border Ballad.....Cowen  
Mr. Campbell.

Songs—  
Cinq Mars.....Gounod  
A Pastoral.....Veracini  
A Winter Song.....Rogers  
Open Thou, My Love, Thy Blue Eyes.....Massenet  
In the Woods.....MacDowell  
The Echo.....Meyer-Helmund  
Mrs. Huntington.

Duet, Now Art Thou Mine Own.....Hildach

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A number of Brahms' German folksongs, given by Sidney Biden, added greatly to the concert given the first part of the week by the Amateur Musical Club.

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A recital was given the evening of April 18, at the Garfield Boulevard M. E. Church, by Johnson Bane, assisted by Miss Edna Lewis, soprano; H. D. Zublin, mandolinist, and C. D. Smith's Banjo Club.

Miss Lewis, who is a pupil of William Willett, has made many friends and is constantly filling engagements. At this concert she sang with marked success.

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Mrs. Ada Markland Sheffield, who seems to have fully recovered from a recent severe cold, sang in "The Creation" at Springfield, Ill., April 23. For future engagements Mrs. Sheffield has, from July 3 to 17 inclusive, festival, Hutchinson, Kan., of four days, giving "Elijah."

"Prodigal Son," "Persian Garden" and miscellaneous concert at Chautauqua, N. Y.; July 24 to August 4, soloist and director of chorus at Lake Delevar, Wis.; August 15 to 21, assembly at Petersburg, Ill.

Mrs. Sheffield contemplates giving a recital, composed of a choice selection of old and new composers, in University Hall, Fine Arts Building, the latter part of May.

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Frederick Warren, baritone, a resident of Chicago, although recently returned from Europe, has lost no time in being popularly identified with the musical circles of the home city. At an evening given at the residence of Miss Anna Faulkner, 98 Oakwood Boulevard, Mr. Warren contributed as musical numbers songs by the English composer of Elgar, Dvorák, Lassen, MacDowell, Nevin and Grieg. The afternoon of April 19, at a private musicale given by Miss Ethel Wrenn, 2917 Prairie avenue, Mr. Warren gave a most entertaining program of the following selections accompanied by violin obligato by Harold Wrenn: "Elegie," Massenet; "Ecstasy," by Beach; "Nur wer die Sensucht Kennt," Tschaiakowsky; Schubert's "Serenade."

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The concert of the Spiering Orchestra of this week in University Hall, Fine Arts Building, was under the patronage of a large number of society ladies. Miss Amy Keith Jones and Miss Florence Chamberlain were heard in violin solos with orchestral accompaniment. The hall was well filled.

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Miss Mabelle Crawford has her time well occupied at the Chataquas, Bay View, Mich., three weeks, and Spirit Lake, Ia., one week, in the best of the musical season at those resorts. Miss Crawford is one of the most popular singer at the summer Chataquas, having refused three other offers, one being at Chataqua, N. Y., on account of previous engagements; and also is very fortunate during this time to have a vacation of two whole months with continued salary from her two church positions, St. Paul's Universalist Church and Jewish Kehilath Anshe Mayrioc, of Chicago. After a two weeks' vacation and rest spent at Northern summer resorts, Miss Crawford returns September 1 to resume her church work and fall festival at Jewish Temple.

She also appears with Chicago Symphony Orchestra in a three weeks' tour. She will sing during the spring festival in "The Messiah," "Elijah," a Wagnerian concerto, "Persian Garden," &c.

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Mrs. Stacey Williams leaves in about two weeks for a five months' sojourn in Europe.

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A dramatic recital under the direction of Miss Lumm, of the American Conservatory, was given in Kimball Hall, Wednesday evening, April 24. J. B. Corbett, director, assisted.

#### Grau Company Plans.

THE operatic tour will open at Albany early in October, one performance, and will include the following cities, the numbers indicating the days in each place:

Albany, 1; Montreal, 4; Louisville, 2; Memphis, 2; Nashville, 2; Toronto, 3; Detroit, 3; Atlanta, 2; New Orleans, 5; Houston, 2; Dallas, 2; Denver, 4; Omaha, 2; Kansas City, 2; St. Louis, 2; Los Angeles, 2; Cleveland, 2; Buffalo, 2; Rochester, 2; New York, 10 weeks, December 23 to March 1; Boston, 2 weeks; Cincinnati, 6; Chicago, 12; Pittsburg, 6; Washington, 3; Baltimore, 3; New York, farewell performance in April.

Philadelphia will have opera during the New York season, as has been the custom in the past.



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The full Orchestra meets on Tuesday Evenings. The String Orchestra on Friday Afternoons.

For prospectus and full particulars apply to the office of this paper or to FRANCIS BURGESS, Secretary.



**U**NDER the auspices of the finance committee of the New York Women's Philharmonic Society an artistic program was presented last Saturday evening at Sherry's. The artists who volunteered their services were Miss Fannie Hirsch, soprano; Miss Lillian Carlsmith, contralto; Percy Hemus, baritone; Joseph Weiss, pianist; Forest Cheney, violinist; Max Droge, cellist, and Madame Neyman and Kate Stella Burr, accompanists.

Mr. Weiss played several original compositions which were well received. Notable features were the cello and violin solos of Max Droge and Ernest Cheney (of Rochester) respectively. Miss Hirsch appeared twice, her numbers including Guy d'Hardelot's "Avec Toi" and "Zauberlied," Meyer Helmund, Mr. Droge and Madame Neyman assisting in the latter composition. Miss Carlsmith sang "There Was an Ancient King," Henschel, and Massenet's "Enchantment." Dudley Buck's "Creole Lover" and Fisher's "Under the Rose" were admirably interpreted by Percy Hemus, St. Patrick Cathedral's gifted young baritone. As an encore Mr. Hemus contributed "The Minstrel Boy." Mme. Schuberth Neyman and Kate Stella Burr illustrated their efficiency as accompanists. Owing to the inclemency of the weather this concert was not largely attended, but the audience was appreciative and discriminating.

The Troy (N. Y.) Choral Club's final concert of the season will take place on May 13.

The Ladies' Musical Club of Seattle, Wash., presented a creditable program in Wilson Hall on Saturday, April 6.

The spring concert of the Bloomfield (N. J.) Madrigal Society will be given this evening under the direction of C. Wenham Smith.

At the Actors' Church Alliance reception in this city on April 25, Sara Evans, contralto, and Percy Hemus, baritone, will sing several numbers.

Madame Von Klenner has arranged attractive musical selections for the New York Women's Press Club meeting in Carnegie Hall on April 27.

The Fortnightly Club, of Cleveland, is now in its eighth year. Each season it gives twelve afternoon concerts at intervals of two weeks, whence the name is derived.

"The Harmonic" is a new musical society in Memphis, Tenn. Every year two concerts will be given, for one of which the services of professional artists will be secured.

The Geneva (N. Y.) Choral Society will hold its annual festival on May 21 in the Smith Opera House. This year the society numbers over 100 members, the officers being Prof. Richard Sutcliffe, of Syracuse, conductor; Dr. L. L. Van Slyke, president; Dr. W. H. Jordan, first vice-president; Miss Elizabeth Malette, second vice-president; Mrs. W. H. Partridge, secretary; W. H. Andrews, treasurer;

Mrs. P. N. Nicholas, assistant secretary and treasurer; F. H. Fuller, librarian.

THE MUSICAL COURIER is requested to state that all press representatives, at their request, will be supplied with credential cards by Mrs. T. E. Ellison, 167 West Wayne street, Fort Wayne, Ind., recording secretary and chairman national press committee, N. F. M. C. This announcement is in reference to the second biennial festival of the National Federation of Musical Clubs, to be held in Cleveland, Ohio, on April 30, May 1, 2 and 3.

At Delmonico's the New York Press Club held its annual dinner on Saturday evening, April 20, musical numbers constituting important features of the event. Alfred E. Pearsall sang the club's song, and Lionel Kremer was the accompanist. L. M. Ruben introduced a quartet of artists, comprising Margaret Lemon, soprano; Bessie Bonsall, contralto; Mr. Silvernagle, tenor, and Andreas Schneider, baritone. These vocalists interpreted the "Rigoletto" Quartet in an animated and acceptable manner. Miss Rebecca Mackenzie, Marshall P. Wilder and the Metropolitan Quartet also assisted. Madame Bernhardt and Coquelin, who were to have been present, did not attend owing to engagements in Boston. Madame Bernhardt, however, sent beautiful floral tributes, at the same time assuring the Press Club that these were as nothing to the flowers of speech by which the critics had greeted her.

## A Rome Letter.

Rome, March 26, 1901.

**C**ONCERTS have been plentiful since St. Cecilia began giving them. Some were wonderfully interesting, not the least being the Wagner concert, directed by Martucci in a marvelous way—in a marvelously German way, for that man cannot be a true born Italian. His way of directing, of feeling, of interpreting music, especially German music, indicates how well his temperament is under control. He at times seems cold, however. He was greatly appreciated by the eminently musical audience assembled to admire him.

The "Faust" Overture, the Prelude to the third act of "Meistersinger," the "Venusberg," as Wagner wanted it for the Paris performance, were greatly applauded, but "Waldeben," from "Siegfried," had to be repeated. It was lovely—one of the most impressive interpretations I ever heard. The "Funeral March" from "Götterdämmerung" and the Cavalcata of the "Walküre" were the next and last numbers, this last number being interpreted in a most original manner. It is to be hoped that many more such concerts will take place.

Violinists have been holding their own for some time, Petschnikoff, Tua, Marteau, Kubelik and others of minor importance.

Henri Marteau was much appreciated at St. Cecilia in a concerto in E flat, by Mozart; an aria for violin, by J. S. Bach, which was played with vibrant passion; "Vision de Jeanne d'Arc," by Liszt, for violin and orchestra, and a concerto in B minor in three movements, by Saint-Saëns, also for violin and orchestra, to which a masterly interpretation was given. The public was more than enthusiastic, calling Marteau back time and again. The orchestra could have been much better.

At the Teatro Adriano Beethoven's oratorio, "Christ on Mount Olivet" was given for charity. Too bad the entire affair was not handled aright, for there was only half a house, and the execution was less than mediocre. I think also the choice of the oratorio had something to do with it, for it certainly is not one of Beethoven's best works. It has been given in three different halls, but always with the same result.

At the Costanzi "Rigoletto" was given, and a triumph it was for all the artists, but more especially for the tenor Bonci. His voice has an agreeable timbre, is strong, and the compass is immense, he taking a high D above the

staff with facility, and it was a note, not a shriek. Of course the quartet had to be repeated and the effect was beautiful, the voices blending as one seldom hears. Barrientos (Gilda) was charming; although there is no depth to this artist; she sings well though. Ardito (Rigoletto) was rather rough as a singer, but a good actor. Altogether a memorable evening, Mascheroni dividing the triumph with the artists with his masterly and intense reading of the score. "Rigoletto" will not have many performances, as one of the artists leaves, having another engagement. "Mignon" and "Le Maschere" have alternated with "Il Barbiere," and now we are to have "Fedora" with Bellincioni. "Sonmambula" is also announced with Bonci. It will be a feast.

A grand benefit concert took place at the Costanzi on St. Patrick's Day. Many artists of all kinds volunteered, and it was a successful affair.

The Teatro Adriano has opened a season of opera and ballet, but the new ballet is the attraction. It is "Haydée," and by R. Marengo, the successful composer of so many ballets. "Ruy Blas" and "Favorita" so far are the mediocrity performed operas.

St. Cecilia boasts of another great concert—choral classic concert. Maestro Raffaele Terziani put together a chorus of 150 voices and trained them well, and the program was most judiciously chosen and magnificently executed—"Stabat Mater," by Palestrina (which is said to be his chef d'œuvre). The effects of sonority are astonishing, especially intermixed as they are with a sort of dialogued choruses, these being two and each composed of four voices. One of the most impressive numbers is the motetto, "Surge, amica mea speciosa," for five voices, pertaining to the "Canticle of Solomon"; the form is imposing, but still always following that elegant Palestrinian line: The motetto by Bach, "Dio mia sola groia," is another piece of work one remains highly impressed with. It is in the thematic imitative style, full of daring and spontaneity; there is never a moment of monotony, which is rather frequent in sacred music. The "Te Deum," by Mendelssohn, for solos, chorus and organ, is said to be one of the finest known. It was beautifully executed. The "Sancta, Sancta, Sancta," and a fugato with the ending of the piece are stupendous pieces of composition. The success was great. Philip Capocci was the excellent organist, whose share in the general success was not a small one. Such concerts ought to be frequently given, as they are certainly great educators.

The pianist, A. Brugnoli gave a concert at Costanzi Hall, playing Beethoven, Schumann, Chopin and Liszt.

Amilcare Zanella, pianist-composer, gave a private hearing of his works at Santa Cecilia before a choice gathering of musicians. Opinions differ, but as a rule he was successful, but more as a pianist than as a composer.

On the 27 Carlo Angelilli, pianist, gives a concert at Costanzi Hall.

On the 29th at 4 p. m., pianiste Eugenia Mengarini also gives a concert at same hall, and the 30th, Lala concert.

Mascagni's Verdian commemoration at Pesaro seems to have been a success.

Signorina Niny Piazzi gave a concert at Sala Umberto I. She is a good violinist, but her playing lacks charm.

"Lorenza," the new opera by Mascheroni, will soon be given. Bellincioni creates the title role. Shall send particulars. A. B.

**VOCAL INSTRUCTION.**—A prominent vocal teacher of New York, remaining at home this summer, will have vacancy for a few good voices. Terms reduced. Address VOICE, care of MUSICAL COURIER.



## SOUSA AND HIS BAND

Office: Astor Court Building, New York.  
Eighteenth Semi-Annual and Fifth Transcontinental Tour.

APRIL, 1901.

Thurs., 25, Middleboro, Mass.	Matinee, City Hall.
Thurs., 25, Fall River, Mass.	Evening, Academy of Music.
Fri., 26, Attleboro, Mass.	Matinee, Bates Opera House.
Fri., 26, Taunton, Mass.	Evening, Taunton Theatre.
Sat., 27, Boston, Mass.	Matinee, Symphony Hall.
Sat., 27, Brockton, Mass.	Evening, City Opera House.
Sun., 28, Boston, Mass.	Evening, Symphony Hall.
Mon., 29, Rockland, Mass.	Matinee, Rockland Op. House.
Mon., 29, New Bedford, Mass.	Evening, New Bedford Theatre.
Tues., 30, Salem, Mass.	Matinee, Salem Theatre.
Tues., 30, Boston, Mass.	Evening, Symphony Hall.

MAY, 1901.

Wed., 1, Lebanon, N. H.	Matinee, Opera House.
Wed., 1, St. Johnsbury, Vt.	Evening, Music Hall.

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## Carl to Play at the Pan-American Exposition.

**W**ILLIAM C. CARL has been engaged to give a series of organ recitals at the Pan-American Exposition. These events will take place on October 10, 11 and 12, after the organist's return from Europe, and the brilliant programs will embrace compositions which have never before been heard in America.

The above announcements will remind readers of THE MUSICAL COURIER that Mr. Carl has made many notable appearances of similar character. He gave recitals at the Edinburgh (Scotland) International Exposition; Stockholm (Sweden) Exposition; the Chicago World's Fair (three recitals arranged by the commissioners of the Fair); Nashville (Tenn.) Exposition, and at the Philadelphia Exposition of 1900.

In addition to these engagements he has performed in Crystal Palace, London, and at the Queen's Hall promenade concerts, while among his prominent public appearances may be mentioned concerts given by such well-known organizations as the Paur Symphony Orchestra and the New York Symphony Orchestra. His remarkably successful recitals in the Old First Church, New York, have attracted large and appreciative audiences, the last event being the eighty-second in number.

Mr. Carl is chairman of the organ committee of the New York State Music Teachers' Association, and his recital of French music will constitute an attractive feature of the convention to be held at Glens Falls in June. This week he is presenting comprehensive organ programs in Canada, and his forthcoming May tour in Ohio will be of an extensive nature.

A list of fifty cities in which the American organist has played will be read with interest:

New York.	Chicago.
Boston.	Washington.
Cleveland.	Cincinnati.
Brooklyn.	Buffalo.
San Francisco.	Montreal.
Pittsburg.	Chambersburg.
Providence.	Columbus.
Philadelphia.	Leavenworth.
Newark.	Charleston.
Denver.	Norfolk.
Atlanta.	Poughkeepsie.
Richmond.	Princeton.
Worcester.	North Adams.
Frankfort.	Spartanburg.
Binghamton.	St. Albans.
Wilkesbarre.	Zanesville.
Valparaiso.	Salt Lake City.
Lynchburg.	Nashville.
Augusta.	Colorado Springs.
Reading.	Pueblo.
Niagara Falls.	Scranton.
Carlisle.	London, Ont.
Danville.	Taunton.
Charlotte.	Marietta.
Syracuse.	New Brunswick.

### Specifications, Pan-American Organ.

Four manuals, and pedals. Compass of the manuals C. C. to C. 61 notes. Compass of the pedals C. C. C. to F. 30 notes.

#### GREAT ORGAN.

16 ft.—Open diapason, metal.....	.61 pipes
8 ft.—Open diapason, large scale, metal.....	.61 "
8 ft.—Open diapason, medium scale, metal.....	.61 "
8 ft.—Doppel flote, wood.....	.61 "
8 ft.—Gross flute, wood.....	.61 "
8 ft.—Viol di Gamba, metal.....	.61 "
4 ft.—Octave, metal.....	.61 "
4 ft.—Flauto traverso, wood.....	.61 "
3 ft.—Twelfth, metal.....	.61 "
2 ft.—Fifteenth, metal.....	.61 "
Mixture 4 ranks, metal.....	.244 "
16 ft.—Bombarde, metal.....	.61 "
8 ft.—Trumpet, metal.....	.61 "
4 ft.—Clarion, metal.....	.61 "

#### SWELL ORGAN.

16 ft.—Lieblich bourdon, wood.....	.61 pipes
8 ft.—Open diapason, metal.....	.61 "
8 ft.—Salicional, metal.....	.61 "
8 ft.—Aeoline, metal.....	.61 "
8 ft.—Stopped diapason, wood.....	.61 "
8 ft.—Quintadena, metal.....	.61 "
8 ft.—Vox celeste, metal.....	.49 "
4 ft.—Flute harmonique, metal.....	.61 "
4 ft.—Violin, metal.....	.61 "
2 ft.—Flautino, metal.....	.61 "
Dolce cornet, 3 ranks, metal.....	.183 "
8 ft.—Cornopean, metal.....	.61 "
8 ft.—Oboe with bassoon, metal.....	.61 "
8 ft.—Vox Humana, metal.....	.61 "

#### CHOIR ORGAN.

16 ft.—Double dulciana, metal.....	.61 pipes
8 ft.—Open diapason, metal.....	.61 "
8 ft.—Geigen principal, metal.....	.61 "
8 ft.—Dulciana, metal.....	.61 "



WILLIAM C. CARL.

8 ft.—Lieblich Gedackt, wood.....	.61 pipes
8 ft.—Melodia, wood.....	.61 "
4 ft.—Fugara, metal.....	.61 "
4 ft.—Flute d'Amour, wood.....	.61 "
2 ft.—Piccolo harmonique, metal.....	.61 "
8 ft.—Orchestral oboe, metal.....	.61 "
8 ft.—Clarinet (with bells), metal.....	.61 "

#### SOLO ORGAN.

8 ft.—Tuba Mirabilis, metal.....	.61 pipes
8 ft.—Stentorphon, metal.....	.61 "
8 ft.—Philomela, wood.....	.61 "
4 ft.—Fugara, metal.....	.61 "

#### PEDAL ORGAN. (Augmented.)

32 ft.—Contra bourdon, wood.....	.30 notes
16 ft.—Double open diapason, wood.....	.30 "
16 ft.—Double open diapason, metal.....	.30 "
16 ft.—Bourdon, wood.....	.30 "
16 ft.—Violin, wood.....	.30 "
16 ft.—Trombone, wood.....	.30 "
10 ft.—Quint, wood.....	.30 "
8 ft.—Violoncello, metal.....	.30 "
8 ft.—Flute, wood.....	.30 "
8 ft.—Gedackt, wood.....	.30 "

#### COUPLINGS, &c.

Swell to great unison.
Swell to great super octave.
Swell to great sub octave.
Swell to choir unison.
Choir to great unison.
Solo to great unison.
Great to pedal.
Swell to pedal.
Solo to pedal.
Swell tremolo.
Choir tremolo.

#### COMBINATION MOVEMENTS.

Three adjustable combinations to act on the great organ, all double acting. One zero piston.  
Three adjustable combinations to act on the swell organ, all double acting. One zero piston.  
Two adjustable combinations to act on the choir organ, both double acting. One zero piston.  
Three adjustable combinations to act on the pedal organ, all double acting. One zero piston.  
Two adjustable combinations to act on the solo organ, both double acting. One zero piston.

#### PEDAL MOVEMENTS.

Balanced swell pedal.  
Balanced choir pedal.  
Balanced crescendo pedal.  
Full organ pedal.  
Reversing pedal. (Great to pedal.)

### Mme. De Vere in England.

**M**ME. CLEMENTINE DE VERE has captured the English musical public, as the following criticisms will show:

Madame De Vere-Sapio made an excellent appearance as Rachel, the refined grace of her acting, the pureness and sweet quality of her voice, and her perfect vocalization charmed the house.—Cork Examiner, December 1, 1900.

Madame De Vere-Sapio made her one and only appearance during the engagement. The lady comes from Covent Garden with a good reputation, and all that has been written in her praise is deserved. She has considerable charm of manner, and her method is exceedingly cultivated. Her voice is rich and flexible, and she sings with great ease and care. There is no straining after effect, so common a fault among dramatic sopranos, and what she does is done simply and well. In the air "He Will Return" ("Il va venir") the sweet quality of her voice and her finished style of singing were clearly revealed. Madame De Vere-Sapio is an accomplished lyric artist.—Cork Constitution, December 1, 1900.

The character of Rachel was naturally the one in which most interest was centred. Madame De Vere-Sapio excelled in the part. As a stranger, she made her bow to a Cork audience last night as a tremendous and popular favorite—one who in a few short hours had won her way into our hearts. This eminent artist did more than sing the part with sympathy, with brilliancy and with ability. She acted the part as well as looked it.—Cork Daily Herald, December 1, 1900.

Madame De Vere-Sapio appeared as Marguerite, and achieved a great success. Vocally she was brilliant, while histrionically she acquitted herself with infinite credit.—Daily Post, Liverpool, December 5, 1900.

\* \* \* A prima donna of whom it is impossible to speak too highly. She was from first to last listened to with rapt attention, and after her superb effort in the prison scene ("Faust") she was conceded by the large audience present to be an artist endowed with rare vocal abilities.—The Liverpool Courier, December 5, 1900.

Madame De Vere-Sapio was a successful Marguerite. Her voice is of fine resonance and an accompanying sweetness. She looked the part, and played it with nervous force.—Liverpool Mercury, December 5, 1900.

Madame De Vere-Sapio achieved a brilliant success, her superb vocalism and unusually distinct enunciation serving to make her impersonation of the Jewess one of transcendent excellence.—Liverpool Courier, December 8, 1900.

### Asheville Summer School and Concerts.

**P**LANs for holding the fourth session of the Asheville Summer School were recently perfected, the stockholders meeting and electing the following officers: F. Stikeleather, president; W. E. Collins, vice-president; George L. Hackney, secretary; J. P. Sawyer, treasurer, these same men, with Archibald A. Jones and T. S. Morrison, being elected directors. Adrian P. Babcock and F. W. Riesberg were then elected the musical directors of the school, which will open July 14, and close August 24.

The directors have engaged the following artists as faculty and for the concerts: Miss Estelle Harris, soprano; Percy Hemus, baritone; Claude Trevlyn, violinist, with the directors, Messrs. A. P. Babcock and F. W. Riesberg, as solo organist and pianist.

An alto and tenor will be engaged as necessity requires. Two hundred and fifty season tickets have already been sold. The advertising committee, under W. E. Collins, is moving vigorously, and the outlook for great success, both financial and musical, is excellent.

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# CODOWSKY

"Godowsky has gained the public and will always hold it."—*Berlin Lokal Anzeiger*, January 17, 1901.

"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 13, 1900.

"Godowsky dumfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 31, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an imitable grace and mastery."—*Kleine Journal*, January 9, 1901.

**Steinway Piano Used.**

## MUSIC GOSSIP

## OF GOTHAM.

New York, April 22, 1901.

THE Morgans Joseph Joachim Violin School gave a most creditable recital last Thursday afternoon, some sixteen players uniting in the opening Mozart Symphony in A major, which was played in dignified fashion, directed by 'cellist Paul Morgan. This is the full list of ensemble players: Violin, Miss Mary Freeland, Mrs. Gignoux, Miss Alice Jones, Master Russell Lucas, Miss Marquisee, Miss Dorothea Miller, Miss Cynthia Mixsell, Mrs. Palmer, Miss Melinda Rockwood, Miss Louise Thorne; viola, Paul Debourg, Geo. Glassmann (professor); 'cello, Alex. Fachiri, Miss Fletcher, A. C. Mueller and Miss Elizabeth Sands.

Young and long Alex. Fachiri played a Golterman concert piece with feeling and dash, and Miss Dorothea Miller has talent of a decided nature, playing with repose the Handel Sonate in A.

The Mendelssohn Concerto was divided by three players, Miss Mary Freeland going at the first movement in business-like fashion, and giving the pleased audience naïve nods in response to applause. She was followed by Miss Alice Jones, who has good tone, and the last movement was played with much spirit and brilliancy by Miss Melinda Rockwood; she is indeed a "bright maid." A Spohr Adagio was played fairly by Paul Debourg, and little Miss Cynthia Mixsell concluded the program by playing the Obertass Mazurka. Almost all the solo players played from memory. There was a large audience at Carnegie Chamber Music Hall, manifestly much pleased with the results of Miss and Mr. Morgan's teaching, flowers aplenty, and the affair was of credit to all.

● ▲ ●

Miss Amy Fay's "Piano Conversation" in the small ball-room of the Waldorf found a large gathering of interested listeners, the well-known pianist, teacher and writer of "Music Study in Germany" having the help of Madame Cereseto, violinist, and Addington Brooke, baritone. Now just why Miss Fay calls this a "conversation" puzzles me, for conversation implies talk on both sides, whereas the pianist does all the talking—unless she means by this the talk which people give her afterward. She played solos ranging from Mozart's Sonata in D to a fantastic thing called "The Wind Demon," by Jerome Hopkins; of her pieces I liked most the Paderewski Second Menuet.

Madame Cereseto played the Vieuxtemps "Fantasia Appassionata" with considerable spirit, accompanied by a youth, who represented an orchestra of at least 100 men.

An extremely artistic feature of the affair was the refined singing of young Addington Brooke, whose group of songs was as follows:

I Know Not Why (MS.).....Lillian Miller  
Bring Her Again (MS.).....N. Clifford Page  
La cila li dir.....Pizzi  
The Hills and Forests Are Dark'ning.....Franz  
Row, Gently Row.....Schumann  
Edward Gray.....Sullivan

Apology was made for him because of illness, but this enforced rest, it seemed to me (being familiar with his voice), only contributed to make it sound all the fresher and more sympathetic. The tonal quality no less than even distinct enunciation, and reposeful, though expressive bearing, all combined to place his singing among the happiest

recollections of a season full of musical treats. Miss Lillian Miller, the composer of the first song, played the accompaniments.

● ▲ ●

Dr. Franklin D. Lawson, tenor and director of the choir, was the moving spirit behind the concert given by the Washington Square M. E. Church choir at Knabe Hall last week, some thirty-eight singers in all. Having other duties that evening, I heard only a small part of the concert, but what I heard did credit to all concerned. Mrs. Lutie M. Fechheimer and the chorus sang Mendelssohn's "Hear My Prayer" well, and the women section united in "Oft in the Stilly Night" and Czibulka's "Dream of Love"; also they sang a "Pickaninny" thing which took greatly. A male quartet sang, or tried to, but the less said of this effort in consecutive diminished sevenths, the better. Dr. Lawson's ringing tenor (much abused phrase; true, however, in this instance) was heard in a new song by Theodore Heinroth, the father of that brilliant young organist, Charles Heinroth, entitled "Das erste Lied," a song which suits him well, and is interesting throughout; because of insistent applause Lawson was moved to a love ditty as encore.

There was besides organ solos, contralto solo, bass solo, and to close, "Onward, Christian Soldiers." This is the full list of singers:

Sopranos—Mrs. Lutie M. Fechheimer, solo; Miss Ada Humbert, Miss Genevieve Shaw, Miss Carrie Thomson, Miss Ethel Staten, Miss Estelle Spencer, Miss Laura Woolbridge, Miss Martha Hyatt, Miss Julia Barnum, Miss Ida Jauss and Miss L. S. Atkinson.

Altos—Mrs. Jeannette H. Heuman, solo; Miss Henrietta Bracher, Miss Charlotte Miller, Miss Mabel Shaw, Miss May L. Hyatt, Miss Sadie C. Hyatt, Miss Emily M. Gibson, Miss Lucy M. Henwood, Miss Emily F. Turner and Miss May M. Marshall.

Tenors—J. M. Neill, R. J. Henderson, Wm. B. Collins, Wm. Bucher, Walter Henderson, Wm. J. Klein and Robert R. Rainey.

Basses—Walter S. Newton, solo; Chas. A. Brown, Richard W. Millie, Wm. H. Turner, Gilbert Walters, A. H. Frerichs, A. M. Freer, E. W. C. Cunningham, B. F. Clark, Jr. F. D. Lawson, M. D., director; Frank Miller, organist.

● ▲ ●

Tenor Massimo Massimi gave a concert at Tuxedo Lyceum Friday last which sounded much like one of the old time Murio-Celli affairs, being full of Italian song from beginning to finish. He sang with a beautiful, clear tenor voice the "Werther" aria, the "Pagliacci" aria, in the "Traviata" duet and "Rigoletto" quartet, and with true Italian fire. Rubinstein's "Since first I met thee" sounded strange indeed sung in Italian, but it would be well if many German singers could imitate the fervor of the Italian Massimi. The "Traviata" duet was sung with Miss Clara Dorris; this young singer's dramatic spirit gave it the right color, so that one could note great progress since her Waldorf recital of a year ago. A noble baritone voice, full of color, has Signor Alberti, who caught the audience with his Toreador song; he added the little song "Drinking Song" from "Il Guarany" as encore. Worthy partner, both in life and music, is Signora Noldi, the lyric soprano, who was as great a success in the "Ah fors e lui," which she sang with great brilliancy. Her high notes are amazingly clear, true and powerful. She, too, sang an encore. Hugo Luttich contributed a violin solo, Vieuxtemps' "Fantasia Appassionata," Mr. Altschuler a brace of 'cello solos, Miss Etlinger a piano solo, none of which I heard, having other duties, and the "Rigoletto" Quartet closed the evening.

The Francis Stuart musicales at 86 Madison avenue are artistic affairs, made so by the handsome long parlors, brilliantly lighted, the smart set present, the well arranged programs and the elegance of the performance. On this occasion the musicale took place in the immense dining room, which was decorated prettily and packed with auditors. This was the program:

When Thro' the Piazzetta (Moore).....Schumann  
Row, Gently Row (Moore).....Schumann  
I Know Not Why (MS.).....Lillian Miller  
Addington Brooke.  
When the Land Is White With Moonlight.....Nevin  
Two Love Songs, op. 40.....MacDowell  
Miss Marguerite McKinney.  
Dear Love, When in Thine Arms I Lie.....Chadwick  
Fir Tree.....Lassen  
A Dear Wife.....MacKenzie  
Miss Marion Barrington.  
Eliland (cycle of ten songs).....Von Fielitz  
Mr. Brooke.  
Ombra leggiera (Dinorah).....Meyerbeer  
Miss McKinney  
Softly Awakes My Heart (Samson and Delilah).....Saint-Saëns  
Miss Barrington.  
Danny Deever (by request).....Damrosch  
Mr. Brooke.  
Three Little Chestnuts (by request).....N. Clifford Page  
Miss McKinney.  
Oh! Wert Thou in the Cold Blast.....Mendelssohn  
Miss Barrington and Mr. Brooke.  
Miss Lillian Miller, accompanist.

The musicale was the most successful of the series, and the praise for the affair seemed equally divided between the method of the teacher, Francis Stuart, who has become very popular here this season, the natural endowments of the singers, and the artistic accompaniments played by Miss Lillian Miller. The singers, Miss Marguerite Inez McKinney, soprano; Miss Marian Barrington, contralto, and Addington Brooke, baritone, have had some excellent appearances here and in this vicinity this winter, and if they elect to remain here are sure of a fine future. With such pupils, Stuart is to be envied, for each one has superior intelligence and unusual vocal material.

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Dr. and Mrs. David H. Agan announce the marriage of their daughter Mathilde to Frank Aldrich, on Thursday, April 18, 1901; at home after May 1, Red Nook, Cleveland Park, Washington, D. C. Cards to this effect have been received by the friends of the Agans, and this marks the climax of a romance of six weeks' standing only, begun at the Inaugural Ball at Washington, D. C., March 4, when the couple met. I believe Mr. Aldrich is an ex-Congressman, and Miss Agan is known as a promising young contralto, a former pupil of Madame Cappiani, later studying in Paris, a handsome girl of the tall and brunette type.

● ▲ ●

Miss Lucy Madison Lehmann, contralto, who has been with the Sutros for the past season, has gone to Pittsburgh and Washington, then to her home in the South, expecting to return next season.

● ▲ ●

A recent program had on it as composers, following each other, "Black" and "White," which reminded me of a N. Y. State M. T. A. meeting, when Pepper and Salter were both contiguous.

## Church News.

Miss Ethel Crane has been engaged as soprano at the Marcy Avenue Baptist Church, Brooklyn.

H. H. Wetzler is the new organist at the Forty-eighth Street Collegiate Church, succeeding W. E. Mulligan.

Miss Lillian M. Bailie is engaged as organist at the Pres-

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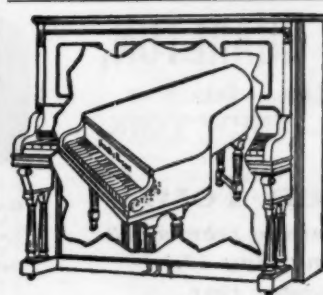
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bysterian church, Greenwich, Conn.; she is a pupil of J. Warren Andrews.

Calvary M. E. Church choir will have as solo quartet Miss Rena Atkinson, soprano; Miss Henriette Wilson, contralto; Vernon Hughes, tenor, and Edward Bromberg, baritone. A. Y. Cornell is conductor and organist.

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#### Maud Powell Delights Boston.

MISS MAUD POWELL is another artist who has had a phenomenally successful season. All Americans are proud of their superbly gifted countrywoman, of whom it may be said she deserves her honors. Following are the criticisms from three of the Boston papers on her recent recital and performance at the symphony concert:

It was some years since I had heard Miss Powell play. I had remembered her as an excellent violinist, but hardly as the distinguished artist I heard on Saturday afternoon. Miss Powell is now distinctly a virtuoso on her instrument, in the fullest sense of the term; moreover, she plays with a vehemence of emotional expression that is almost sui generis. Its intensity does not seem to be in the least factitious, it is not merely a matter of grand style; it is genuine emotional heat, applicable to the grandest as well as to the less noble music. There were passages in the Tartini sonata that fairly made you quake. Note, too, that this expressive vehemence is not applied at random; its employment is governed by a very sure musicianship, by perfect good taste. Neither is it all of the same unvarying sort; there was an intensity in Miss Powell's delivery of Coleridge-Taylor's very lovely Gypsy Melodies which was of a very different sort from the profounder passionateness shown in parts of the "Didone abbandonata."—Boston Evening Transcript.

Miss Powell has grown steadily in artistic stature until few of her sisters can claim reasonably to be her peer.

Of women who have visited us of late years only Lady Hallé is to be named with her in the same breath. Miss Powell has reached the goal by honest and honorable means. Her own natural gifts, her genius for indefatigable and intelligent work have placed her in this proud position. She has not put her strength in press agents with sackbut and psaltery and high sounding cymbals; she did not use her sex or her nationality to boost her into a place she did not deserve. Her one great friend and helper has been her indisputable talent. It would be an idle compliment to say that she plays like a man, for she plays better than many men. It would be misleading to say that she plays like a woman, even though the possession of the finer sentiments and gentler emotions was thus implied. Miss Powell plays like a true artist, who knows all emotions and passions, but is not mastered by them, for she realizes that sentiment is not effeminacy, sensuousness is not caterwauling, and passion even at its height is not hysteria.—Boston Journal.

Miss Powell played Tchaikowsky's Concerto in D major, a splendid composition for displaying the virtuosity of a performer. Miss Powell read the work with intelligence and appreciation, and she interpreted it in a broad and convincing style that could have been surpassed by very few of the most distinguished violinists of the stronger sex. Her tone is large and pure, and delightful in quality. She phrases exquisitely, and her command of technic is equal to every demand.

In the exacting cadenza of the first movement Miss Powell exhibited singularly faultless execution, and her performance of the second movement was also thoroughly artistic. The theme of this movement is marked by the pathos of the Slav, simple in its development, but when interpreted by so sympathetic an artist as Miss Powell it is capable of wonderfully pleasing effects. The finale movement is a brilliant haunting creation, with a climax of dramatic melody. There is an extreme weirdness in the entire composition, an exaltation of the wild songs of the Steppes, and Miss Powell succeeds admirably in preserving the spirit of the work.—Boston Globe.

#### Nelson Searles, Jr., Pupil of Francis Fischer Powers.

IT would seem that various organizations vie with each other in saying fine things of Mr. Searles, and it is small wonder, for he is without doubt one of the best of our bass singers. Mr. Searles sang at Grace Methodist Episcopal Church the other evening, and the Grace Church Herald had this to say of his work:

W. N. Searles, Jr., baritone soloist, sang two numbers and was very cordially received. Mr. Searles has a magnificent voice and completely captivated the audience. By request he sang for encore "Resurrection," which was one of the finest solos we have ever listened to.

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### Matja Von Niessen-Stone.

ME. MATJA VON NIESSEN-STONE, whose picture accompanying this article was printed two weeks ago, was born in Moscow and brought up in Germany. She went to the private school of the late Grand Duchess of Saxe-Weimar, and her first singing lessons were received at the Dresden Conservatoire, where she remained for three years. After that she studied with Mme. Lilli Lehmann, and later on studied with Prof. Souvestre Paschalis, a pupil of the late Professor Lamperti, of Milan.

Her first concert took place at Dresden, and was a great success. It was shortly followed by successful appearances



MME. MATJA VON NIESSEN-STONE.

in Berlin, Vienna, Budapest, Frankfurt-on-the-Main, Stuttgart, &c. In February, 1895, she was commanded to sing for the German Emperor at a court concert in Berlin. She has also sung before the King of Saxony, the King of Wurtemberg, the late Grand Duchess of Holstein, and various other royal personages.

In the autumn of 1896 Mme. Von Niessen-Stone went to St. Petersburg, where she gave recitals and sang at the symphony concert with the greatest success. At her first recital there she sang in English, French, German, Italian and Russian. These concerts were followed by successful appearances in Moscow, Odessa, Kiev and other large towns in Russia. Upon her marriage with W. E. Stone she retired for two years, but last year she gave a successful recital in Beethoven Hall, Berlin. Subsequently she toured through the south of Germany, afterward proceeding to England, where she appeared with the greatest success at one of Mr. Chappell's celebrated "Pops" at St. James' Hall, in company with Ysaye and others. She was warmly complimented, and Mr. Chappell offered her other engagements, so that Mme. von Niessen-Stone can be assured of a warm welcome at the best concerts in England whenever she chooses to return.

Here are some of her press notices:

The singing of a new vocalist, Mme. Matja von Niessen-Stone, was much admired, especially her rendering of the "Erl King," which, by the way, is not a woman's song. She is evidently an accom-

plished artist, whose natural means are supplemented by all that training can do.—Daily Telegraph, Monday, Feb. 11, 1901.

Mme. Matja von Niessen-Stone, a newcomer at these concerts, made a favorable impression by her intelligent singing of Brahms' "Von ewiger Liebe," "Vergebliches Ständchen" and Schubert's "Erlking."—The Standard, Feb. 11, 1901.

Mme. Matja von Niessen-Stone sang Schubert's "Erlking" and two songs by Brahms in an effective manner.—The Morning Post, Feb. 11, 1901.

A highly favorable impression was made by Madame von Niessen-Stone, a new singer, with a pleasant, though not powerful mezzo-soprano voice, who sang two Brahms songs in first rate style.—The Daily Graphic, Feb. 11, 1901.

Eine Sängerin von ungewöhnlicher Begabung ist Frau Matja von Niessen-Stone. Ihrer Stimme ist ein warmes und ergreifendes Klanggepräge eigen, und sie vermag nicht nur durch die Lebhaftigkeit ihres Vortrages zu fesseln, sondern sogar vielfach den Hörer ganz in die Stimmung zu bannen, die Dichter und Komponist geschaffen haben. Es ist ihr also die höchste Aufgabe des Sängers überhaupt lösbar.—Allgemeine Musikzeitung, Berlin, 2 März, 1900.

In Frau Matja Niessen-Stone lernten wir am Freitag im Beethoven-Saale eine hervorragende Sängerin kennen. Sie ist eine vollkommene Künstlerin, die sicherlich ihren Weg machen wird. Die Stimme, ein umfangreicher Mezzo-Sopran, ist ausserordentlich biegsam und in ungewöhnlich hohem Maasse fähig, den seelischen Affekten Ausdruck zu verleihen. Man fühlt im Tone gleichsam die Vibrationen des Herzens; er ist in des Wortes weitestem Sinne seelenvoll. Mit einem starken Temperament verbindet die Sängerin eine starke Intelligenz, die sie vor Fehlgriffen bewahrt. Sie trifft stets das richtige im musikalischen und im allgemein geistigen Ausdruck.—Vossische Zeitung, February 24.

Frau Matja von Niessen-Stone gebührt ein erster Platz unter den Liedersängerinnen. Sie singt wie aus Herzensbedürfniss mit warm quellender Empfindung und dabei so selbstverständlich verständlich, wie sich nur intelligente Menschen zu äussern vermögen, die eben keine besondere Anstrengung zu machen brauchen, um verständlich zu sein.—Berliner Börsen-Zeitung, February 25.

Als eine beachtenswerthe künstlerische Erscheinung, erwies sich die Sängerin Matja von Niessen-Stone, die ich im Beethoven-Saale hörte. Hier fand man in Hülle und Fülle Temperament, Wärme des Ausdrucks und ein lebendiges, inneres Erleben, dessen, was sie zum Vortrag brachte. Dabei besitzt die Sängerin ein sympathisch klingendes, gut geschultes Organ und eine unverkennbare gesangliche Begabung. Ihre Vorträge, die aus Beethoven's Liedercyclus "An die ferne geliebte," sowie aus Liedern von Schubert, Schumann, Brahms und einigen Anderen bestanden, fesselten denn auch durchweg das Interesse in nicht geringem Grade. An warmen Beifallsbezeugungen liessen es die Hörer während des Abends nicht fehlen.—Berliner Börsen-Courier, Feb. 24, 1900.

#### Harry J. Fellows.

AT short notice, Harry J. Fellows, the St. Louis tenor, was called upon to fill the place of Charles Humphrey at the performance of Gounod's "Redemption" at the concert of the St. Louis Choral Symphony Society. He succeeded in pleasing both the public and the critics. The following extract is from the St. Louis Globe:

Harry J. Fellows, of this city, had the tenor part, and he achieved a fine success. Although he undertook the study of the part only a couple of weeks ago, being substituted for the late Charles Humphrey, Mr. Fellows has never sung to better effect since he came to St. Louis. He, too, had an embracing conception of the spirit of the work and expressed it masterfully.

Mr. Fellows has received two fine offers from St. Louis churches, but thus far he is undecided, as he is very busy with his concert engagements and teaching.

#### Eleanor Broadfoot.

ME. ELEANOR BROADFOOT, the contralto, assisted by Vahram Sevadjian, the pianist, and Emilio de Gogorza, baritone, gave a concert before a large and fashionable audience at the Waldorf-Astoria on Thursday April 18. Madame Broadfoot was in splendid voice, and her singing fully merited the many recalls she received. M. Sevadjian, who is comparatively unknown in this country, is a pianist of no mean ability. He possesses musical temperament in abundance, a flawless technic and a wondrously delicate touch. His interpretation of Chopin's compositions reveals the true artist. M. Sevadjian returns to Europe in May, but will tour this country next season.

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# Department of The Violin

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## Answers to Inquiries.

*Ed. F., Detroit.*—The Bott "Strad" matter is still in the hands of the authorities. At the present status of the case no information as to the probable outcome can be given.

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*S. G. F., San Francisco.*—The late George Gemünder, of Astoria, N. Y. (died January 15, 1899, aged 83), was the founder and original violin maker of that name of violin making family. He immigrated from Paris to this country in 1846, leaving the celebrated Vuillaume, his master, after six years' association. His first international fame was achieved in 1851 at the Exhibition of the Works of Industry of All Nations in London. The medal and diploma, the latter signed with the autograph signature of the Prince Consort, husband of the late Queen, then the President of the Royal Commission, and dated: "Hyde Park, London, October 15, 1851," are now in my possession. He only made two double basses and both were made after the Stradivarius model upon special orders on the exact lines of the violin with full corners and swelled backs. They were the only basses ever so made at that time in this country. One was made in 1850 and is owned by a Mr. Southland, of Springfield, Mass.; the other was made in 1874 and owned by my colleagues, John Friedrich & Brother, of New York.

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*J. v. B., Cincinnati.*—I would not advise the use of a bridge with three feet. Experiments and tests have proven that it hinders the normal vibrations materially from the centre point of resistance of the bass bar as well as the resistance from the back through its medium, the sound post. Many devices have been lauded as improvements, but all patented devices for tone improvement are of no earthly benefit whatsoever. All are eventually discarded, proving that violin making is only an art and not a mechanical pursuit. If it were the latter mechanical patents would be in order.

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Violinists, as well as all interested in violins, who visit the Pan-American Exposition at Buffalo this year, will have an opportunity of seeing a violin exhibited which, according to the report given by the Atlanta (Ga.) Journal of March 30, 1901, depicts still another departure from the traditional *modus operandi* of violin making. The report states as follows: "J. A. Shaw has in his possession a violin of the Stradivarius model, full sized and of exceptionally fine tone, which he built from the ordinary cornstalk. It is made of the enameled or outer part of the stalk, consists of three thicknesses, and in all is about one-eighth of an inch thick. Mr. Shaw has arranged to send the violin to Buffalo to be placed on exhibit at the Pan-American Exposition to be held in that city next week."

It would hardly be just to make any criticism on this new departure in material for violins, but, as the report

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states, the same is "of exceptionally fine tone," prompts me to ask: "Where are we at?" It rather classifies itself with the many instances reported of violins, phenomenally finely made, "with only a jack knife and sand paper," and giving our good makers to understand their lack of dexterity in manipulating with the present tools at command, as well as with material thought necessary to produce violins as of old. But methinks these diversions or idiosyncrasies are about the same as trying to delineate the face of a Madonna with an axe on a lump of coal.

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I have received recently several communications telling of the discovery of more alleged "Cremonas" throughout the country, and most amusing are the claims and connections. It being impossible for anyone to pass opinion on the merits of such "discoveries" without seeing them, correspondents nevertheless believe that by merely stating the instruments have been so and so long in certain families, &c., would be sufficient to arouse curiosity and possibly prove their origin because they are claimed to be anywhere from 150 to 250 years old. One case from Elkhorn, W. Va., states that a violin used by an old farmer at country dances was not known to be worth much until after his death. A member of the family, not a musician, disposed of it after many years for a few dollars. A wandering minstrel accidentally saw it, and, according to his idea, declared it to be a "Cremona." Now a dealer is credited with having offered \$1,000 for it.

Another claims to have found a "Maggini" viola in Michigan which cost him \$1,000. He would now prefer a "Cremona" violin of equal value, "as the viola is only used to accompany"! Another informant relates: "The tale of a former convict of Deer Isle, who lays claim to a Cremona violin, reads like a chapter from Dumas. To have been in Deer Isle and to have owned a Cremona violin are romances in themselves, and any local novelist is respectfully allowed to weave a plot around these two facts. A Cremona violin is now so seldom seen that to hear of one sounds like an echo from Italy of the days when Cremona oft soothed the troubled skies of that fair land."

Then from Morristown comes the news of the discovery of an old and rare make of violin, saying: "It is over 100 years old, and is a Hopf. This make of a German instrument is becoming very scarce. It has a splendid tone, loud and sweet. It has been in the present family for seventy-five years or more."

Connoisseurs will appreciate this last named discovery as a "rare" one, even if not classified among the Cremonas!

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To come back to the master maker Stradivarius lifetime and work, many persons are of the firm belief that they possess a "Strad." Books on the history of the violin and the old masters quote Stradivarius as having made from 2,000 to 3,000 violins, and stating that "only a few of this large number are in existence." For reflection, let us compute, as near as statistics of his life will permit, the possible working time of his activity after leaving his master, Amati; allowing his time of starting to work for himself, about the year 1670, up to the date of his reputed death, 1737. This would have brought the period of his life work to sixty-seven years. According to my idea of constructing a fine violin, much time and special care are most requisite. At his time he did not have the perfected tools of trade as those of the present day, but I will allow he made two violins per month. This would give twenty-four violins a year. Even allowing the full quota of sixty-seven years up to his time of death (1737), he would only have made 1,608 violins. Now, how about the 'cellos and violas? This is food for reflection. Even had he made 2,000, as is credited to him (which I doubt), and according to the admission of the many able writers that many of that large number are now extant, how many ought or could there be in existence if the above computation is correct? I think the old-established and experienced violin makers living will bear me out as to the amount of production possible for any one man in that period of time. At the age of ninety-three Stradivarius is recorded as dead, and bearing in mind that advanced age the thinking ones

will allow a few more years mind's activity. I have often contended that many "Gagliano" violins, made by one of his best pupils, are held by owners, thinking they are "Strads."

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A well-known musician of this city, who is also a music critic on one of the local papers, recently gave an interesting criticism on musical conductors. In his comments he spoke of how the amateur or music loving public in general take it upon themselves to criticise conductors and artists connected with our concert and operatic stage. The writer stated that after hearing these continually he thought to himself: "Do we as practical and experienced musicians, who have devoted our lifetime to the art of music, really know anything at all or not, when we confront these laymen and are obliged to listen to their arguments when in their society?" This forcible demonstration suggested itself to me in the same comparison of the old established and long experienced maker of violins and the average violinist regarding the knowledge of violins. What violinist of to-day, whether old or the one just graduated from the "Hochschule," does not pretend to be a judge of violins?

What maker of to-day in this broad universe, particularly the older ones, will not coincide with me, with what arguments and irrational opinions of violinists they have to contend? Time and time again has a violinist stated "Only a violinist knows how a violin should sound!" Many have presumed to tell a recognized maker that his construction for tone was wrong, &c. Also how a bridge must be fitted or a sound post should be set. Are these not decided egotisms of a profession that is decidedly distinct from the other? Experience has taught the artist violin maker that it takes almost a lifetime to acquire his art, and the real violinist will likewise claim the same for his profession.

Hence they are decidedly distinct, but this fallacy is advanced by the public, for when the "prof." says this or that is so, it must be so.

On the other hand, if a violin maker attempts to tell a violinist, particularly the soloist: "You did not play that part correctly," or, "You should play it so," then look out for war whoops!

## Shelley Pupils' Concert.

ALBERTUS SHELLEY and Madame Shelley give another pupils' concert on Friday evening of this week, April 26, assisted by the Shelley Orchestra, at the Harlem Y. M. C. A. Hall. Mr. Shelley purposes giving these recitals more frequently next season, and to quote him: "I think these pupils' concerts are really essential for students; their being obliged to play before an audience gives them courage, makes them work harder, and opens up to their minds that to play before people they must not only have confidence, but must know the selection they intend playing."

THE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

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**T**HE foreign element keeps on progressively to pervade musical life in Berlin, so that during the entire past week, for instance, not a single night occurred on which foreigners, viz., not Germans, did not hold sway here musically in concert hall and opera house, and both in a reproductive and productive sense.

The first to put in an appearance were two Englishmen, both very young, who gave a joint recital in Bechstein Hall. Both were formerly pupils of the London Royal Academy, but are receiving their finishing touches here in Berlin. They are far above the average of their countrymen in the way of musical endowment and, *mirabile dictu*, also of temperament, of which most Englishmen own but a modicum. Sam Grimson, the more important of the two artists, comes of a well-known musical family, and as a private pupil of Joachim has worked his way up into a position of prime favorite among the master's great number of disciples. E. Howard Jones, who is a pupil of Jedliczka, has the making of a good, thoroughly reliable, more than genius-like, high soaring pianist. Both these young men showed as distinguishing features of their playing an earnestness and intelligence of music making, which was apparent in their performance as it was in their program. They furthermore refrained from all showiness and trickery, and therefore their reading of Brahms D minor Sonata, op. 108, for piano and violin, was as intellectual and in its straightforward, honest style of reproduction as smooth and polished in ensemble, as one could well have wished for.

Greater breadth and also more individuality was displayed, simply because it gave him a better chance to do so, by Mr. Jones in D'Albert's piano arrangement of the D major Organ Prelude and Fugue of Bach, and here he also gave proof of abundant but well controlled temperament. The serene humor of Bach, however, which hovers in and around this work to a considerable extent, was lost sight of by Mr. Jones, and in this respect, "in spite of all temptations to belong to other nations, he remained an Englishman," as Gilbert and Sullivan have it in their never quite to be forgotten, once so deservedly popular operetta, "H. M. S. Pinafore." Grimson gave samples of a well tried technique in Joachim's more difficult than musically interesting E minor Violin Variations, but he had put his best foot forward in the Brahms Sonata.

About Sigismund Stojowski as a composer I wrote at length in a previous budget, but this young Polish pianist and pupil of Paderewski would not have needed to go to the expense and trouble of giving here four concerts, two with orchestra and two in the shape of recitals, to convince me and everybody that he is lacking in individuality as a pianist just as well as he refrains from reaching his aim as a composer, simply because he has no stamina to carry an idea to a successful end. Curiously enough he showed the least temperament and musical vitality in the reproduction of his own F sharp minor Piano Concerto, a work of which I spoke before, and which might be made more interesting under the fingers of a stronger pianist. In the latter capacity Mr. Stojowski shows traits of a certain amount of elegance and polished style, but his real or assumed listlessness and a lack of temperament, rare in a descendant of Poland, made his performance of his own work sound supercilious. Now imagine Rubinstein's brilliant, but at the same time somewhat hollow and phrase rich D minor Piano Concerto, performed in that same perfumed style, and you can well understand why Mr. Stojowski could not succeed here as a pianist, despite some noisy efforts of well meaning friends in the audience. He did his best playing, and was also comparatively most satisfactory from a musical as well as a pianistic viewpoint in the

Saint-Saëns C minor Concerto, which, in its easy going, loquacious style, and the conversational contents of at least its first movements, was best suited to Stojowski's abilities.

At a previous recital I heard Beethoven's last Sonata from Stojowski and left the hall in disgust, for poorer Beethoven playing I had not heard for many a day. The program for the last recital on Saturday night, which I would not attend, contained a sonata for cello and piano, op. 18; some Polish Idyls, op. 24, by Stojowski, and Paderewski's A minor Variations.

After England and Poland on Monday we had some Holland on Tuesday, the Dutch vocalists, Johanna Domela, soprano, and Bertha van Ancum, alto, in a song and duet recital at the Singakademie showing that they had pleasant voices, had much to learn yet in the way of vocal concert delivery, and creating, on the whole, the impression of two better class amateurs, who had ventured out into the "cauld, cauld blast" of the platform and before the public's critical ears far too prematurely.

Another Hollander, but this time a consummate artist upon his chosen instrument, the first 'cellist of the Philharmonic Orchestra, was the soloist at the Wednesday "Pop." But it was not his often lauded performance as much as his selections which drew me to the crowded hall of the Philharmonic, for among these three solo pieces were two composed by Americans. Of these a Romanza in E minor by the *facile princeps* among American composers, E. A. MacDowell, proved in contents as well as in facture a little masterpiece and a perfect gem. It is quite a while since I have heard a like charming and finely fashioned composition for 'cello, and although in the hands of a not very sure performer the frequent jumps upon high notes, and especially the close proximity to the bridge, demanded by the closing phrase of an almost ethereal beauty, might prove disastrous drawbacks, a first-class 'cellist is bound to make a hit and produce a strong impression with this romanza. The orchestral accompaniment to this work is equally masterly in color and effectiveness.

A Serenade, also for 'cello and orchestra, by Ernest Lachmund, likewise a young American, suffered a bit through the immediate succession to so formidable a rival. In its unpretentiousness and gracefulness, however, Mr. Lachmund's piece, with its fetching waltz rhythm and its lively middle section in the sub-dominant, pleased the audience immensely. If slightly altered and put down as a waltz-serenade this opusculum of our promising young countryman will prove a welcome addition to the scanty literature for the 'cello.

The third piece of this group of novelties for the 'cello—the MacDowell work was also new to Berlin at least—was a Romanza in G, by the young Hollandish composer, G. Mann, which is quite melodious, and in a refined vein, but is lacking decidedly in originality.

The Philharmonic Orchestra was in excellent trim on this occasion, and Rebeck had selected a first-class program, which contained, besides these soli, the Brahms "Choral St. Antoni Variations," Beethoven's Pastoral Symphony, Richard Strauss' "Till Eulenspiegel" and Mozart's "Nozze di Figaro" overture, all of which one can enjoy in first-class reproduction at these truly "popular" concerts for an admission fee of 60 pfennigs, viz., 14 cents of American coin of the realm.

I did not, however, indulge in so much music for orchestra on the evening in question, for still another foreigner, Nellie Kauffmann-Kendall, from London, who gave a piano recital at the neighboring Bechstein Saal, claimed part of my time and attention. Of both, however, the lady received and deserved only a comparatively slight slice, for this dreamily, listlessly playing young lady is very

amateurish, and, although she is reported to have concertized with success in England, she is hardly likely to achieve the same in this country. With a mild languor well befitting the reproduction of a Chopin Nocturne she played, for instance, the allegretto from Beethoven's C sharp minor Sonata, in an adagio tempo, and the F minor Prelude and Fugue from Bach's "Well Tempered Clavichord," she interpreted in the same *dolce far niente* style as Liszt's "Liebestraume." A nice, pleasing touch is one of the few favorable attributes of this young woman as a pianist.

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On Thursday the Royal Opera House Intendancy at last vouchsafed us the long promised and frequently postponed première of Saint-Saëns' "Samson and Dalila." And even this first production could not have taken place as advertised, if Gruening had not come to the rescue and had, in short time and order, studied the part of Samson, originally in the hands of Kraus, who has not, however, recovered up to date his long lost and, as it would now seem, seriously injured vocal organ.

The première was made the occasion of a festive event, their Majesties appearing at the Royal Opera House for the first time since the disgusting event of the Emperor having been wounded at Bremen. The audience of well-known first nighters and habitués, one of the most distinguished, representative and authoritative ones that could be gathered in Berlin, appeared in evening dress "by request," and thus everything was done to make the general mood a favorable one for a fine reception of the work of the greatest of living French composers. The presence of the French Ambassador and his suite, although it might be considered a matter of course, as well as the ostentatious applause of the Emperor at each curtain fall, gave evidence, as some say, of the fact that the première was also made the vehicle of an exchange of political courtesy.

Be that as it may, the audience, as a whole, had no such motives and had come merely to enjoy the first lyrico-dramatic creation of a composer who, as an author of symphonic works, has long since become one of the most familiar foreigners in this country. As such he, like Berlioz, was perhaps earlier appreciated in Germany than he was in his native land, and his opera "Samson and Dalila" was likewise given here before it was presented anywhere else. The first performance took place at Weimar, under Lassen's direction, in 1877, while it made its entrance into the Paris Grand Opéra House only in 1892, and it took nearly a quarter of a century before Saint-Saëns' most important opera was heard for the first time in Berlin. This long interval and likewise the inherent weakness of lack of dramatic intensity may be the cause of some disillusionment, not to say actual disappointment, which some could not help feeling at this première of an opera the musically beautiful episodes of which have in the meantime become common property of most concertgoers, while in other respects, notably from the viewpoint of modern music-drama, "Samson and Dalila" sounds like good, old-fashioned grand opera.

One does not need to belong to the ultra-Bayreuth party to feel and become convinced of the fact that Saint-Saëns is not a dramatic composer, and more poetic also than intensely dramatic is the libretto of Ferdinand Lemaire. He did not make out of the biblical personage a hero who carries everybody with and before him, men and women, soldiers and high priests. His Samson harangues the people in nice, convincing speeches, almost like an American election campaign speaker on the stump. His Dalila is not a tremendously agitated woman, influenced in her actions through genuine love for the man who conquered everything and everybody, including her own haughty self, and who hates herself for loving and yielding to the giant who conquered her nation. Wavering between these fiercely battling feelings of race, hatred and national love on the one side, and womanly love on the other side, a Goethe would have made a goddess out of this princess, who, in supreme agony and self-immolation, deprives this hero of his superhuman power.

Lemaire makes of her only a stage villain, in female dress, who ensnares the enemy of her people by means of the display of her female charms and by lying love to him in the shameless baseness of a street walker. It is a curious fact, and speaks highly for the powers of the composer, that he succeeded in clothing the words of this theatrical princess with a music which is far more beautiful and genuine in sentiment than the words she utters. On



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the other hand, however, his Samson is still more tame and conventional than the character the librettist portrayed for us.

The most undramatic element in the opera, I use the word opera with accentuation, is the musical treatment of the chorus. In the first act the contrast between the Jews and Philistines and their actual encounter is portrayed not far differently from the way Händel and the composers of his time have done in oratorio. In fact, the great Händelian fight is in his Samson, which was also intended for an opera, and not, as it is nowadays performed, as a secular oratorio; far more dramatic in effect than is Saint-Saëns' music upon the stage.

Both composers found national coloring one of the chief means of characterization, and Saint-Saëns, in his oratorio style, transplanted upon the stage, does not disdain the employment of the old forms of the fugue and canon, which means of expression he handles with the masterly skill for which he has become renowned as a musician of highest technical equipments. Where he beats Händel is, of course, in the effects reached by refined and characteristic use of the modern orchestra, which was unknown to the old giant, although he was one of the greatest instrumental composers of his time. Besides the chorus and orchestra the ballet is given broad space in this opera, and the priestesses of the god Dagon of the Philistines dance in the first and third acts some ballets which are anything but Philistine. In the first act they are meant to portray the growing sensuous feelings and mutual attraction of Samson and Dalila and give a charming setting to the love luring call of the enchantress, which to me is one of the most beautiful, if not the absolutely best musical, moment in the entire opera. In the last act the ballet retards the action, but the Oriental music is very clever and characteristic, and in the long flowing gowns, with their graceful movements and glowing colors, the girls looked delightful and danced suggestively under the guidance of Mlle. dell'Era, whom, as far as I can remember, I saw on this occasion for the first time not in short dress.

The beauties of the second act, which is taken up by the great love and seduction scene, are well known through frequent concert performance, and I remember well having heard this enchanting aria more than a dozen years ago by Anna Lankow, who was the first, and perhaps also the best, alto who sang it there. In tone volume and beautiful sympathetic quality of voice Marie Goetze, who created the part in Berlin, is her equal only in the lower register. But Dalila is virtually written for a mezzo-soprano, and Mrs. Goetze's higher notes are somewhat devoid of brilliancy and sensuous charm. Nevertheless her interpretation was in every sense a very satisfactory one, especially also historically; and in the way her dress set forth her physical attractions to the greatest advantage. As only female soloist in the cast, her voice and figure stood out most prominently against so many virile ones, and hence hers was anyhow a very grateful part. The Emperor, who applauded vigorously after each act, distinguished Madame Goetze through special words of praise addressed to her in person, and in a second performance of the work which he attended this week—a very rare occurrence with the extremely busy monarch—made the artist a present of value in the shape of an artistic Easter egg in porcelain, as a visible token of his appreciation of her fine performance.

Gruening was not a forceful substitute for Kraus, for whom the part of Samson seems like specially written. Physically, Gruening does not look the powerful hero he has to represent, and in his make-up he did nothing to make the impersonation a more creditable one. What he was lacking in stature he was trying to make up by shouting. But as his vocal utterances are not naturally given with a stentorian voice, the forcing of the organ makes it sound all the less heroic. Baptiste Hoffmann was as usual sonorous, and in the part of the High Priest looked as picturesque as he sang musically. In smaller parts Messrs. Berger and Wittekopf, as well as old man Moedlinger, in the role of "an old Hebrew," gave acceptable performances, so that the finely staged and beautifully costumed reproduction might well have pleased all those who attended it, if it had not been for the fact that both in the chorus and orchestra many slight mishaps disturbed the perfection of ensemble. Originally, the work had been studied, and was to have been conducted by Dr. Muck, but as he is at present in Paris, where he is gaining laurels as a concert conductor, the baton was intrusted to Richard Strauss, who, if he was in thorough sympathy with the work, which I doubt, evidently was not as familiar with the score as if it had been intrusted to him for rehearsing.

If, in the above described première the work of the occasion was that of a foreigner, the début which took one to the Royal Opera House a second time in the same week, was the first guesting appearance of an American. Mrs. Alma Webster-Powell was the distinguished guest of last Saturday night's representation of "The Barber of Seville," and made a very good impression. Her success was a perfectly legitimate one, and I doubt not that the lady with some further experience will strengthen the good impres-

sion she made at her début, so that the guesting representations, two more of which are to follow in the near future, will ultimately lead to a definite engagement at the Berlin Royal Opera House of our charming and beautiful young countrywoman.

Vocally, she was unqualifiedly pleasing. Her soprano voice is of great compass, and in the upper register of luscious quality. In the "Una voce poco fa" she struck F above the third ledger line with utmost ease and purity. I don't know whether it was produced by means of the fourth register discovered by her teacher, Anna Lankow, but all the high notes, of which there were many, sounded well and vibrant, and the intonation was flawlessly clean all through the performance. More even than in the above mentioned cavatina Mrs. Powell pleased me in the delivery of the "Bell Song" from "Lakmé," which she introduced in the lesson scene, and in which especially her staccati were beyond cavil.

In the remainder of the cast Julius Lieban, who took the part of Almaviva as substitute for Herr Sommer, who is on the sick list, showed that though himself suffering from vocal indisposition a man can overcome these difficulties to a certain extent, and master even Rossini's florid music, if he has acquired by means of excellent training as perfect control over his resources as has this artist.

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Lecocq's operetta, "La Fille de Mme. Angot," with which the summer season at Kroll's was to have been opened, will, according to latest news and dispositions, be given by the end of this month at the Royal Opera House, with Mrs. Herzog-Goetze, Miss Rothauser and Messrs. Philipp, Sommer, Lieban and Kneuper in the cast.

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The matter of the heritage of Johannes Brahms has at last been settled by the Supreme Court at Vienna. The master had left no formal testament, but in a letter to his publisher, Carl Simrock, was found a sentence, crossed out later on, in which he wills his fortune, in equal halves, to the Liszt Society of his native town of Hamburg and the Czerny Society of Vienna, barring a few small legacies, and that his manuscripts and books be handed over to the Vienna Society of the Friends of Music. His fortune amounted to 210,000 florins. This letter had been adjudged as a legal will by the Lower Court, but Brahms' relatives, whom he did not love much during his lifetime, fought against the decision, and with success, for the Supreme Court decided that the money belongs to them, barring a sum of 28,000 florins for which the heirs had compromised before with the Czerny Society. The Hamburg Liszt Verein gets nothing. The artistic heritage, books, autographs and musical manuscripts, go to the Society of the Friends of Music.

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Dr. Muck, the Berlin court conductor, created a furore in Paris with his conducting of Beethoven's C minor and Mozart's "Jupiter" Symphonies at the first, and of the Tchaikovsky pathetic Symphony, as well as "Good Friday Spell" and "Siegfried Idyll" at yesterday's second symphony concert. For particulars, watch Miss Fannie Edgar Thomas' column, as my scanty information by telegraph cannot do justice to the importance of this artistic event.

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At least one new tenor is discovered in each calendar year. Last year it was a Hungarian office employee, whose name has since disappeared and is probably forgotten forever. This year it is an Italian by the name of Isaia Verdina (not Verdi), who astonished the assembled Romans in the Lonato Church with a high C sharp (mind you, not a C, but a C sharp) *de poitrine*.

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Otto Lohse, the Kapellmeister from the Strassburg Opera, and whom you will remember not only as the husband of the never to be forgotten Klafsky, but also as an excellent operatic conductor, will be the successor of Felix Mottl, in the conductorship of the coming season of opera in German at Covent Garden, London.

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The musical portion of this year's Wiesbaden festival performances during the second half of May, and which as usual will be attended by His Majesty the Emperor, will consist of Verdi's "Otello," with Paul Kalisch in the title part, and of Nicolai's "Merry Wives of Windsor," the scenery for which is to be painted true to nature in England.

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Among the callers at this office during the past week was Mlle. Marthe Girod, French pianist, who intends to concertize here next season, and has already an engagement to play at one of the Leipzig Gewandhaus concerts, under the direction of Arthur Nikisch.

Miss Else Kempner, a young dramatic soprano from Vi-

enna, a pupil of Reas and Rosa Papier, who is hoping to make her operatic début in Berlin.

Henry R. Cassel, formerly of New York and late of London, with his talented daughter, Miss Clara, who intends to study the piano here with Moritz Mayer-Mahr.

Mrs. Anna F. and Miss Beatrice M. Davidson, from New York, who will soon return to their native land, where they will spend the summer months in their villa at Saratoga.

O. F.

#### Manuscript Society May Disband.

ONLY twenty of the 300 members of the Manuscript Society attended the special meeting held at the rooms of the society, 26 East Twenty-third street, last Monday night. Nothing definite was accomplished. Frank Damrosch, the president, appointed a committee of five, consisting of members who are in favor of reorganization; the majority, however, think it time for the society to disband. Damrosch, who has served only one year as president, will tender his resignation at the annual meeting to be held the first week in May. Over 90 per cent. of the members take no interest in the aims and plans of the society, and the general opinion is the society will die of inanition.

#### Barber Summer School of Music.

W. M. H. BARBER'S Summer School of Music, at Barclay Manor on the Shore Road, Astoria, L. I., bids fair to become a favorite among summer schools. It will have the same faculty as last year. Prof. Henry Schradieck, violin, and Albert Gérard-Thiers, voice culture and singing, will be Mr. Barber's aids.

Already numerous applications have come from the South and West from earnest students, principally teachers, who wish to enter the school.

#### The Wagner Copyright.

ACCORDING to the *Freisinnige Zeitung*, Schott & Sons, says a cablegram from Berlin to the New York Herald, the Wagner publishers, upon the invitation of the Prussian Government, have assisted to frame a copyright bill whereby the rights of the representatives of the composer will be prolonged from thirty to fifty years after Wagner's death, which occurred in 1883, in order to prevent his works becoming public property in 1913.

#### Irenæus Prime-Stevenson.

IRENÆUS PRIME-STEVENSON, who is taking a long vacation from all professional work in the way of musical criticism or other, has been passing the winter in Sicily and in Southern Italy—Calabria and so on—and is now in Rome for the spring. From that city he expects to start for his usual summer haunts in Transylvania in course of next month.

#### Lockhart's Success.

Edwin Harvey Lockhart sang at the Brooklyn concert for the Church Charity Foundation recently these numbers, "The King of the Winds," by David, and Blumenthal's "Sunshine and Rain." He received hearty applause, and made a distinct impression by reason of his artistic and soulful singing. He assumed his new position at Holy Trinity Church, Harlem, some time ago, where he likes his place greatly, and where his singing is much enjoyed.

#### Piano Recital in the Adirondacks.

Miss Cecile Louise Castegnier, a New York pupil of E. M. Bowman, has returned from Saranac Lake, whither she went last week to give a piano recital, in which she had the assistance of Miss Henrietta Casault, soprano, and Herman Stuckmann, violinist. The program included pieces by Beethoven, Schumann, Mendelssohn, MacDowell, Liszt and others. The recital was successful.

Frank Milton Hunter, the tenor and vocal teacher, of Pittsburg, Pa., has been spending a few days in Atlantic City for recreation. Mr. Hunter returns to Pittsburg looking the picture of health.

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## Chinese Music.

**A**LLUSION to the Chinese as a people of song is certainly not common, and one persisting in it might lay some claim to originality. Yet with no people is the departure from natural tone, which may be classed as song, in more general use. Their speech is a cadence. At least one dialect in the North abounds in words whose meaning depends altogether on inflection. There are words in that dialect that could be spelled only one way in English, and yet have eight different Chinese meanings. The native ear distinguishes them by inflection, and it does it as unfailingly as the eye distinguishes the written characters for them. Enough of the language for practical purposes in daily intercourse may be acquired quite easily by an outsider, but although men come to China beardless and remain all through their active years, the foreign ear rarely masters that delicate shade of tone which fixes with certainty the meaning of words. The Chinese talk the chromatic scale almost by intuition.

There is no important ceremonial without music. It has as prominent a part in the services in the temples as in the Roman Catholic churches. The great periodical functions which the Emperor conducts are regulated by musical program. No social affair is complete without music. It attends the pleasure and the griefs of the people, the weddings, the banquets, the gathering of friends and the funerals. In the theatres the orchestra has scarcely a moment's rest through an entire evening. A neighborhood will drop the tasks at which it may be engaged to crowd around street musicians. Wherever one may go in China, the presence of coolies at their work is invariably noted by the sing-song with which they accompany it.

Opinions are, of course, settled as to the effect of the Chinese music commonly heard. It offends in too many ways for enumeration. Yet the merit of noise is not without recognition. The large cymbals which the Cantonese use produce mass effects not equaled by any other instrument in the world. They can be made only at Soochow, which on that account is as famous in its way as Cremona. The Germans tried to imitate them, and followed measurements exactly, but failed. Then someone came here from Germany and offered 20,000 marks to be taught the art in a Soochow shop. Money could not buy it, and Soochow will probably for generations to come, as for generations past, hand down from father to son the process by which two disks of brass may be made to produce a louder, fuller and longer tone than can be got in any other way in an orchestra.

Cantonese make a horn which, with the aid of a reed mouthpiece, puts the bagpipe out of commission. Its sound is as true as that of the Scotch favorite, and so far surpasses it in piercing strength that the bagpipe may be fairly said to be only a poor imitation. The common banjo, carrying never more than three strings, is not only infinitely more graceful than the American instrument, but it is capable of better performance. No loftier name than fiddle is deserved by the Chinese crudity so called, but, judging from what one may hear on it, a violin expert, with a few weeks' practice, ought to be able to handle one so that an ordinary listener, not seeing the performer, might suppose that he was playing his proper instrument. The clarinet, which dominates popular performance, does not differ essentially from that used elsewhere, and the Chinese varieties of flute include the standard instrument. Some of the flutes have a hole to which a bamboo film is attached, somewhat softening the tone and giving it a tremolo.

There are horns, hoboos and minor instruments capable of approaching orchestral production as it is understood in lands that have modern music, but as assembled and adjusted in China, everyone knows that the sound is always distinctive, often discordant and on no account enjoyable. It none the less proves that in order to suit their own ears the Chinese have not lacked invention in sound producing instruments, and it sustains the first impression that, in their own way and after a fashion not calling for select descriptive adjectives, they are a musical people. When it shall be shown why, exclusive in all else, they should have been expected to conform their tastes in this line to foreign standards, it will be time to retract or modify the general proposition.

Differences between Chinese and other music are not more marked than are general differences between this ancient people and moderns. Music appeals to sympathy here as elsewhere. In a congress of those who hear music through the understanding Chinese delegates would not be convinced that their style had not as sound basis as any other. Those learned in this line can talk upon it with as fine soporific effect as can foreign savants. They can prove that their system is founded on nature, and can demonstrate scientifically, according to their view, the close relation of heaven and earth in their art.

There can thus be no use in trying to convert by argument, for if there is anything that can compare with

foreign conceit it is the esteem which the Chinese have for things their own.

If their scale produces sounds not to be rendered on a foreign tempered instrument; if they have no semitones and are unable to engage in major and minor moods on the foreign plan, they regard those details as vagaries in which there is no occasion to indulge, but rather to shun. A foreigner is apt to find it as difficult to get into accord with Chinese music as he is to learn to write the language accurately. When foreigners who have been close students of things Chinese for forty years cannot write two pages of copy that will pass muster with fairly educated natives twenty-five years old, there is a racial hiatus that is manifest as well in music.

The Chinese think it no disadvantage that their music is not marked with terms of expression or of time. Teaching those things is a business, and masters learn by tradition. A tailor, cobbler and musician are built the same way in some respects. Give one a coat, the other a shoe, and the third a tune, and they will turn out exact reproductions. If left to their own devices without a pattern, they are almost certain to go wrong. The ordinary native musician learns a tune from hearing it played. When he has it, he rarely lets it go. If it becomes desirable to add his instrument to others for the sake of volume, that object is the main consideration. Whether tones blend or not is a minor matter. It must be a fierce discord that native hearers cannot enjoy. Should the combination get too strong for them, and the offense be traced to a wind instrument, the method of correction is to blow a little harder or a little softer than before. String players are supposed to keep somewhere near pitch if they can do it without sinking their individuality.

Ceremonial music is less liable to this form of aggravation than is the popular kind, for the instruments of ceremony have fixed tones, like bells, gongs, cymbals and trumpets, and their separate and joint use is regulated with reference to effects not at all unimpressive. Environment of scene, architecture, costume and ritual, indeed, invests many of the ceremonies with a quality to which such ponderous music seems well adapted.

It is not difficult to understand why much of the music heard publicly should degenerate into mere noise. No one becomes a professional musician to whom any other chance opens. He ranks with a low caste, and, having thrown himself into it, he may as well entertain no hope of getting out. The public considers him, and he considers himself, a sort of mountebank. He cannot look for social, or artistic preferment to better his condition or standing. The people who pay to hear professionals, whether at the theatre or elsewhere, like noise in full measure, and the musician knows his business and gives it to them. Since foreigners have usually a chance to bear only the kind of music furnished at public entertainments, common observation in regard to it is as restricted and untrustworthy as that which in the United States regards the Chinese as a nation of laundrymen and small grocers. Those who can get the privilege of visiting nice native homes hear something wholly different. There are such homes, the doors of which open to foreigners who do not approach them as though they wished to break in and see the animals.

Musical education is as attractive an accomplishment there as with foreigners of taste. There are no professionals in China who can compare with educated amateurs in skill or in musical feeling. Loud instruments are not barred from homes, nor are they favored. Amateurs in nearly every city have musical clubs, which meet at the homes and whose performances no one hears except members and friends. They not only produce standard native works, but some of them originate. It is possible, also, for a foreigner with decent address, and one who is not suspected of being prompted by mere curiosity, to visit where, meeting an entire family, his preconceived notions of domestic exclusiveness vanish in one short object lesson. In the face of general testimony, it may not be doubted that the Chinese as a race adhere to the custom that keeps the women out of sight when there are men callers, but whatever the common practice among themselves, there are Chinese whose instinct leads them to treat foreign guests as they understand those guests are accustomed to be treated elsewhere. In such houses one may hear the best Chinese music performed in the best manner.

A mechanism called chin, resembling a harp, but lying flat on a sounding board; the yangchin, of somewhat similar construction, but having sets of strings instead of single strands, and played with bamboo slips, very flexible and hammer tipped; long necked and moon guitars, flutes and horns constitute the equipment of a well-stocked musical household. The tones of the yangchin resemble somewhat those of the zither or of the dulcimer. When well handled this instrument produces music that would be attractive anywhere. Sometimes the guitar or flute and one or more voices may be heard with it. A bunch of reeds shaped into an instrument called the sheng, rarely played except by the most cultivated amateurs, is believed to have suggested the modern organ. The Chinese say that one who learns it is so entranced that he is ever play-

ing, and many fear to try because, since its tones may be produced continuously by alternate expulsion of breath and inhalation, they think that the sheng habit induces bronchial disease.

Since nearly all Chinese music is written in unison, there can be little attempt at effects of harmony, but performers indulge in fifths, and occasionally in thirds, and the instruments are so unlike that the resulting combinations are engaging and thoroughly characteristic. There is a flavor of originality about them wholly wanting in the native music over which visitors to Honolulu become ecstatic. It sometimes happens that a composition will get beyond the compass of one of the performing instruments. The only thing the performer thinks he or she can do is to rest until the procession comes that way again. Composers of music which cultivated taste favors understand, of course, the limitations of the instruments for which they write, and it is surprising how varied and attractive they can make tonal coloring. Native Italian music is not sweeter than that which may be heard in many homes in China.

There is as little part singing as part playing, and the voices of the women are thin. Whether nature or art is responsible for this may not certainly be known. Their speaking voices indicate the possession of different registers. Their own music seems always to have been sung with thin voices, and it contents them. Private performance has none of the shrillness that is always heard in public.

What the Chinese might do with music not their own is not wholly conjectural. As their training has been melodic, modern art may well appall them. Yet a few have undertaken its study and have become fairly proficient both in vocal and instrumental lines. Their work proves the error of the impression that the Chinese cannot appreciate foreign modulations. It is not capacity but education that they lack. Music that pleases cultivated taste in China pleases foreign taste, and it may be permitted to conclude from what one may learn without trying to become pedantic that a Chinese may become as skilled and as appreciative in foreign modern music as a foreigner can become in relation to native music of undoubted merit. There is much worth saving in the crude art which the Chinese cherish, and a service to the musical world may be performed by one with patience and ability to present foreign transcriptions of some of it.—Frederick W. Eddy, in New York Times.

## Carreno's Farewell Recital.

**T**HERESA CARRENO has said "farewell" to New York, and several hundred enthusiasts tarried about the stage in Carnegie Hall on Monday night and made her last piano recital a memorable occasion. These enthusiasts crowded about the stage and recalled and recalled the pianist. She was compelled to add no less than three numbers after she had finished her recital program. The list played by Madame Carreno before she received the ovation from her admirers follows:

Sonata, in B minor.....Chopin  
Etudes Symphoniques.....Schumann  
Sonata, op. 109.....Beethoven  
Impromptu, op. 90, No. 2.....Schubert  
An Arabian Night (Serenade).....Regina Watson  
Mazourka Etude.....Regina Watson  
Marche Militaire.....Schubert-Tausig

Like all geniuses, Madame Carreno is an artist of moods, and Monday night she was possessed by the dominant power that sweeps all before it. She had, however, her poetical moments, in the Largo of the Chopin Sonata and the Andante of the Beethoven Sonata. But when she reached the Schubert-Tausig "Military March" her climaxes were startling.

The pianist played first her own captivating waltz. Then she gave one of her battle horses, the Liszt "Campanella."

She came a last time smiling sweetly, and played the Chopin "Butterfly" Etude in a brilliant style. Thus she opened and closed her farewell to New York with Chopin.

A wagon load of flowers were sent around to the stage entrance by Madame Carreno's admirers. Whether she returns again to the United States or not, this generation of music lovers will not soon forget the majestic "empress of the keyboard."

## Recital by Lillie d'Angelo Bergh.

**A**LARGE and fashionable audience attended the song recital which Miss Lillie d'Angelo Bergh gave at the Waldorf-Astoria last Monday afternoon. Miss Bergh was heard in a great variety of selections ranging from Bach, Brahms, Schumann, Schubert, Loewe to Fontenailles, Vidal, Hadley, Chadwick and Lehmann. She was assisted by her pupils, Mrs. Edward E. Milke, mezzo-soprano, and André Destamps, basso-cantante (graduates of the professional course of the school). Other assisting artists were Oley Speaks, baritone; Clinton Elder, tenor; Miss Gertrude Bennett, the popular young actress, a pupil of the D'Angelo Bergh school, in monologues; Julian Pascal, pianist, and Miss Jessie M. Utter, accompanist.

## Ferdinand Carri's Pupils' Concert.

THERE was a large audience at Knabe Hall Monday evening of last week, the occasion being a recital of violin music by pupils of Ferdinand Carri, director of the New York Institute for Violin Playing. The audience seemed to enjoy the concert very much, as there was a great deal of applause and many recalls. The young players played their numbers in a remarkably finished manner, reflecting great credit upon their teacher, Ferdinand Carri.

In the ensemble, as well as in the solo performances, the young pupils manifested careful and conscientious study, not only from a technical point of view but also musically. The Misses Lilienthal and Fried and the Messrs. David and Moszkowitz opened the concert with the intermezzo from "Cavalleria Rusticana," transcribed for four violins and organ. A tiny little girl, Meti Sprunk, of perhaps six summers, followed with a violin solo, and the astonishing manner this little maiden handled her bow, her true intonation, and the expression she threw into her playing aroused the audience to enthusiasm. She played a solo, and also took the leading part in a quartet.

Miss Theodora Lilienthal gave an admirable rendition of Vieuxtemps' "Concertstück," op. 35, and later with Sardon Silva a brilliant performance of Sarasate's "Navarra," for two violins. Carl David played the andante and rondo from the Mendelssohn Concerto, the andante of which he played with much expression and the rondo very fluently. He also appeared in the Spohr Concerto, op. 88, for two violins, with Isidor Moszkowitz, both receiving much applause for their performance. Harry Zucker played Vieuxtemps' Ballade and Polonaise with a good deal of dash, and Willie Monaghan and Rosa Ohla scored quite a success with their master's difficult "Ernani" Fantaisie, for two violins, both having also had an opportunity to exhibit their skill as solo players, Master Willie in Leonard's "Souvenir de Haydn," which he played with perfect ease, and little Rosa in a fantasia by Singelee. Hermann Carri's "Andante Religioso," for violins, piano and organ, which concluded the concert, was splendidly played by the Misses Lilienthal, Fried, Graa, Ohla, Sprunk, the Messrs. David, Silva, Schoner, Mallett, Monaghan.

Zucker, T. and Ph. Moszkowitz, Wennstroem, Dubin and Hamy, the composer being at the piano and S. N. Penfield at the organ. The tonal effect in this composition was fine, especially being played by such a large number of violins.

The concert, all in all, was a decided success, and a splendid illustration of the excellent results of violin training, the students achieve under Ferdinand Carri.

## Successful Bowman Pupils.

Edgar C. Sherwood Gives an Organ Recital in Brooklyn.

EDGAR C. SHERWOOD scored a success in his organ recital last Wednesday evening at the Church of the Saviour, Pierrepont street and Monroe place, Brooklyn, of which church he is the organist. A cultivated audience attended the recital. A fine new organ with electric action and modern mechanical accessories was at his command, and on this admirable instrument Mr. Sherwood was able to advantageously exploit the various excellencies of touch, pedaling and registration, in which he has been trained and which he has acquired by diligent study and practice.

His program included the Toccata and Fugue in D minor, Volume IV., Peters Edition of Sebastian Bach; Dudley Buck's Second Sonata, the one in G minor; Guilman's "Marche Funèbre et Chant Seraphique"; the introduction to Act III. and "Bridal Chorus" from "Lohengrin," and smaller pieces by Callaerts, Foote and others. The Bach number was played with dignity, excellent phrasing and interesting registration. In Buck's Sonata he was most successful in the first two movements, the last being played somewhat too slow to reach the climaxes of which that movement is capable.

A pastorate by Arthur Foote was delightfully registered and played, and the clever Guilman funeral scene received a very effective interpretation. Mr. Sherwood's playing is already artistic, and he gives promise of reaching the first rank. His manual touch is idiomatic to his instrument, clean, rhythmic and facile. His pedaling is well developed, and the work that he did on Wednesday night showed fine perception as to tone, color and balance.

There were excellent vocal solos by Mrs. Margaret Hegeman, Mr. and Mrs. Wilford Watters and Floyd Mc-

Namara, to which Mr. Sherwood played the organ accompaniments, with still further evidence of taste and discretion as an organist.

To anyone familiar with the methods of touch and interpretation which characterize the teaching and playing of E. M. Bowman, it will be readily observed that Mr. Sherwood has thoroughly profited by his study with that eminent master without being allowed to sacrifice his own individuality. No better model could have been studied, because Mr. Bowman's is founded on an organ pedigree which runs back through several genealogical lines to "der alte Bach" himself, thus including in one or the other line nearly every organ master known to fame.

## Angelo Carames' Pupils.

THE pupils of Angelo Carames, himself a pupil of E. M. Bowman, gave a recital at the Carnegie Lyceum, Carnegie Music Hall, last Thursday evening, before a crowded audience. The playing reflected credit on the methods pursued by Mr. Carames, in which he has been trained by Mr. Bowman. The playing of Lolita Gainsberg, a five year old child, was received with great favor. She shows genuine musical talent, and if judiciously held back rather than forced she will probably become a fine player. She is being well taught, and we understand is under the advice of Mr. Bowman.

## Rubinstein Club Concert.

The Rubinstein Club, a chorus of ladies' voices under the direction of William R. Chapman, will give the third and last concert of the season in the grand ballroom of the Waldorf-Astoria, on Thursday evening, April 25, at 8:30 o'clock. Willis E. Bacheller, tenor, and Hans Kronold, cellist, will be the assisting artists.

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